


PIANO · VOCAL · GUITAR

BON JOVI HAVE A NICE DAY



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BON JOVI HAVE A NICE DAY

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HAVE A NICE DAY

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and JOHN SHANKS

Driving Rock

Chord diagrams: C#m, E5, A5, E5, B5, C#m, E5, A5, E5, B5, C#5, C#m, E5, Asus2, B5, C#5, C#m.

ff

Why _

N.C.

— you wan-na tell me how to live my life? —

N.C.

Who _ are you to tell me if it's black or white? —

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a driving rock piano accompaniment with a bass line and a treble line. The guitar part consists of chords and some single-note lines. The vocal line includes the lyrics: "Why _", "— you wan-na tell me how to live my life? —", and "Who _ are you to tell me if it's black or white? —". The score is divided into systems, each with guitar chords indicated above the staff. The first system includes chords C#m, E5, A5, E5, B5, C#m, E5, and A5. The second system includes E5, B5, C#m, E5, A5, E5, and B5. The third system includes C#5, C#m, E5, and Asus2. The fourth system includes B5, C#5, and C#m. The fifth system includes B5, C#5, and C#m. The score also includes a dynamic marking of 'ff' and a 'N.C.' (Natural Chord) instruction.



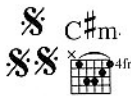
Ma - ma, can you help me try and






un - der - stand, — is in - no - cence the diff - 'rence 'tween a boy and a man? — My dad -



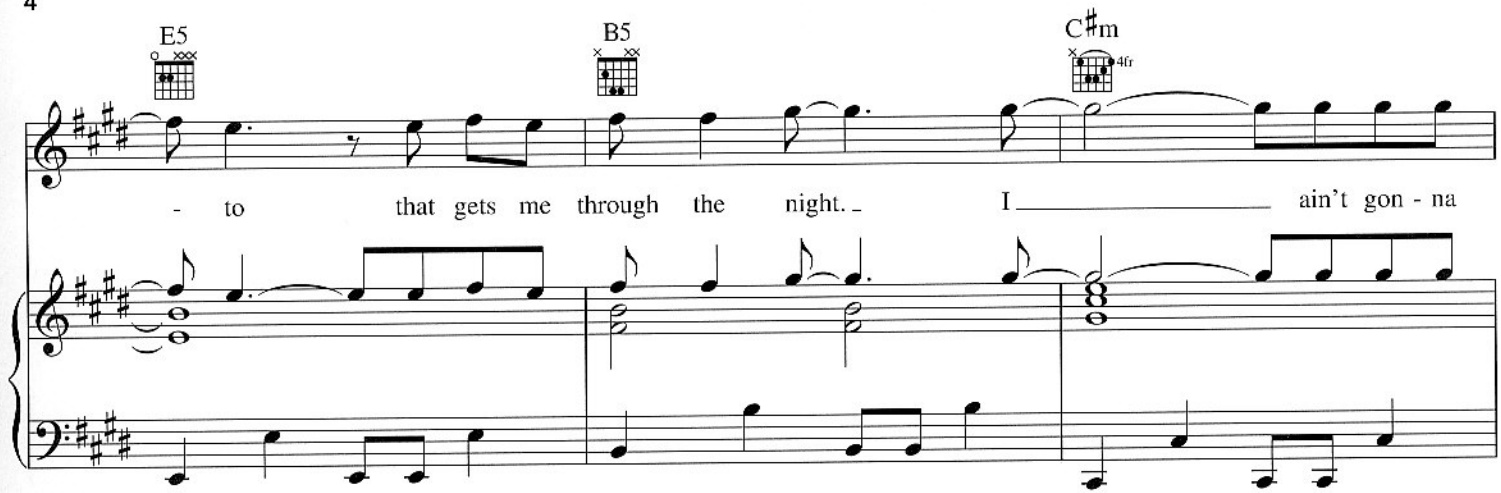
- dy lived a lie. That's just the price that he paid. — Sac - ri - ficed his life just






slav - in' a - way. — Oh, — if there's one — thing I — hang on -

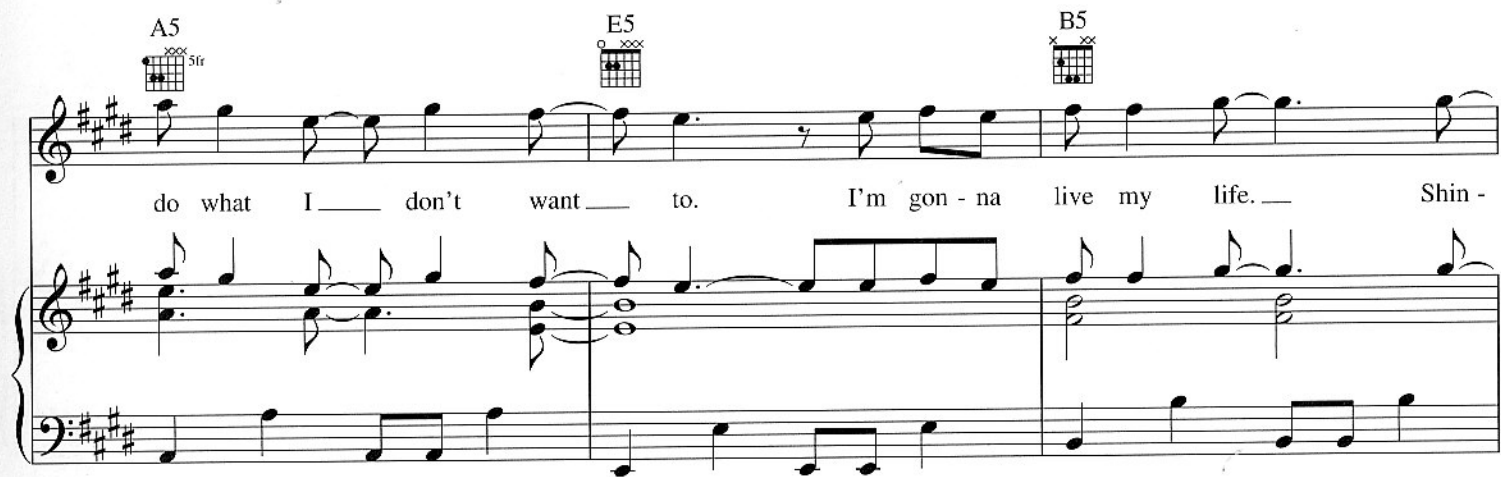
E5  B5  C#m 




- to that gets me through the night. I ain't gon - na



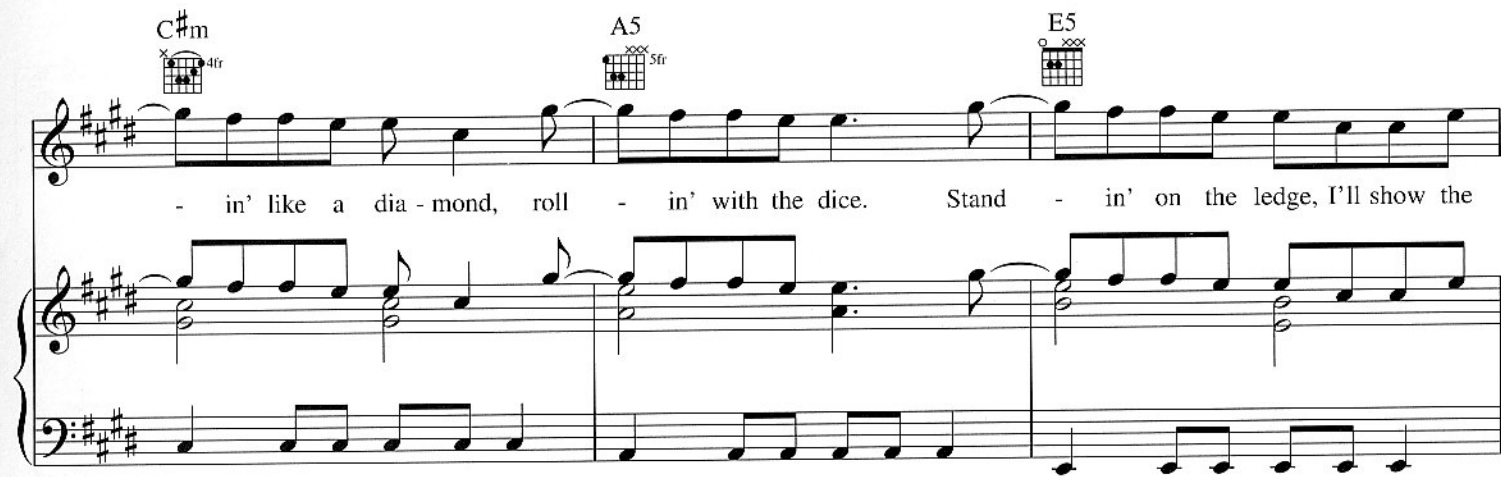
A5  E5  B5 

do what I don't want to. I'm gon - na live my life. Shin -



C#m  A5  E5 

- in' like a dia - mond, roll - in' with the dice. Stand - in' on the ledge, I'll show the



B5  F#m 

wind how to fly. When the world gets in my face I say,



A5



C#m



E5



A5



E5



B5



N.C.

have a nice

day.

Have a nice

To Coda I

To Coda II



N.C.

day.

Take a look a - round you, noth - in's

C#m



E5



Asus2



B5



what it

seems.

We're liv -

C#5



N.C.

C#m



E5



Asus2



- in' in the bro - ken home of hopes and dreams.



Let me be the first to shake a help-in' hand. An -



- y - bod - y brave e - nough to take a stand? I've knocked on ev-'ry door on ev-'ry



dead - end street look - in' for for - give - ness and what's left to be - lieve.

CODA



N.C. D.S. al Coda I

Oh, -

Guitar solo ad lib.

A5 E5 B5

C#m A5 E5

B5 F#m

Asus2 N.C. C#m E5 A5 E5 B5 C#m E5 A5

End solo Ohh,

D.S.S. al Coda II

CODA II

E5 B5

ohh, _

E5 B5 C#m E5 A5

Have a nice day. _____

E5 B5 C#m E5 A5 E5 B5 C#m E5 A5

When the world keeps try - in' to drag me down, _ got - ta raise my hands, gon-na

E5 B5 C#m E5 A5 E5 B5 C#m E5 A5

stand my ground. _ I say, hey, _ have a nice day. _____

E5 B5 C#m E5 A5 E5 B5

Have a nice day. _____

E5 B5 C#m E5 A5 E5 B5

Have a nice day. _____

E5 B5 C#m E5 A5 E5 B5

Have a nice day. _____

E5 B5 C#m E5 A5 E5 B5 N.C.

Have a nice day. _____

I WANT TO BE LOVED

Words and Music by JON BON JOVI,
RICHIE SAMBORA and JOHN SHANKS

Moderate Rock

B \flat sus2

Dm7/A

B \flat sus2

mf

Dm7/A

B \flat sus2

Dm7/A

I had a roof o - ver - head; _____ had shoes on my feet. —

B \flat sus2

Dm7/A

B \flat sus2

— Yeah, sure, I was fed, _____ but no one was there. —

Dm7/A

B \flat sus2

Dm7/A

— when I was in need, _____ yeah. — So who am I now? —

B♭sus2

Dm7

B♭sus2

Who do you want me to be? _____
 our so-called fam-i-ly tree. _____

Dm7

B♭sus2

Dm7

I can for-give _____ you, but I won't re-live _____ you; I ain't the same _____
 I broke all the branch-es look-ing for an-swers. Don't you know that _____

B♭sus2

F5

C5

Dm

_____ scared kid _____ I used to be. } I'm gon-na live; _____ I'm gon-na sur-vive. _____
 _____ ain't how _____ it's sup-posed to be. } _____

F

C

G(add4)

_____ I don't want the world _____ to pass _____ me _____ by. _____ I'm gon-na dream; _____

Chord diagrams: Dm, F, C, G

I ain't gon - na die — think - ing my life — was just — a — lie. —

Chord diagrams: N.C., Bb7sus2, Dm7

I wan - na be loved. — I wan - na be loved. —

Chord diagrams: Bb7sus2, F5, C5, Bb7sus2

I found a pic - ture,

Chord diagrams: C, G(add4), Dm

— was just — a — lie. — I wan - na give; — I'm read - y to try. —

F C G(add4)

I'm will - ing to lay it on the line. I wan - na be loved.

Bbsus2 Dm7 A5 Bb5 F5

I wan - na be...

C5 D5 C5 Bb5 A5 Bb5 F5 G5 A5 G5 F5

A5 Bb5 F5 C5 D5 C5 A5 Bbsus2

C5



Bbsus2



Dm7/A



I ain't gon - na cry; —

Bbsus2



Dm7



Bbsus2



I don't wan - na scream. —

Dm7



Bbsus2



Dm7



But I got so — much left — un - said — in - side — of me. —

G7sus



Dm



I'm gon - na live; — I'm gon - na sur - vive. —

F C G(add4)

I don't want the world to pass me by. I'm gon - na dream; —

Dm F C

I ain't gon - na die think - ing my life was just a lie. —

G(add4) Dm F

I wan - na give; I'm read - y to try. I'm will - ing to lay —

C G(add4) Dm

it on the line. I wan - na be loved, —



wan - na be loved. _____ I just wan - na be loved. _____



I wan - na be loved. _____



I wan - na be loved. _____



1
Dm7

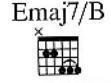
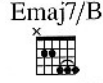
2
F5

D5

WELCOME TO WHEREVER YOU ARE

Words and Music by JON BON JOVI,
RICHIE SAMBORA and JOHN SHANKS

Moderately slow



mp



With pedal



May - be we're all dif - f'rent, but we're
ev - 'ry - bod - y's in and



still the same: we all got the blood of E - den
you're left out, and you feel you're drown - ing in the



run - ning through our veins. I know some - times it's hard for you to
shad - ow of a doubt; ev - 'ry - one's a mir - a - cle in their own

Asus2



C#m7



— see; you're caught be - tween — just who — you are — and
 — way; just lis - ten to — your - self, — not — what

Asus2



Bsus



B



who you want — to be. — If you feel a - lone — and lost — and need — a —
 oth - er peo - ple say. — When it seems you're lost, — a - lone — and feel - ing —

Asus2



Bsus



B



— friend, — re - mem - ber ev - 'ry new be - gin - ning is
 — down, — re - mem - ber ev - 'ry - bod - y's dif - f'rent; just

Asus2



E



some be - gin - ning's end. — } Wel - come — to wher -
 take a look a - round. — }

Bsus C#m Asus2

ev - er you are; — this is your life, — you made it this far. —

E Bsus



Wel - come; — you got - ta be - lieve — that

C#m 1 Asus2

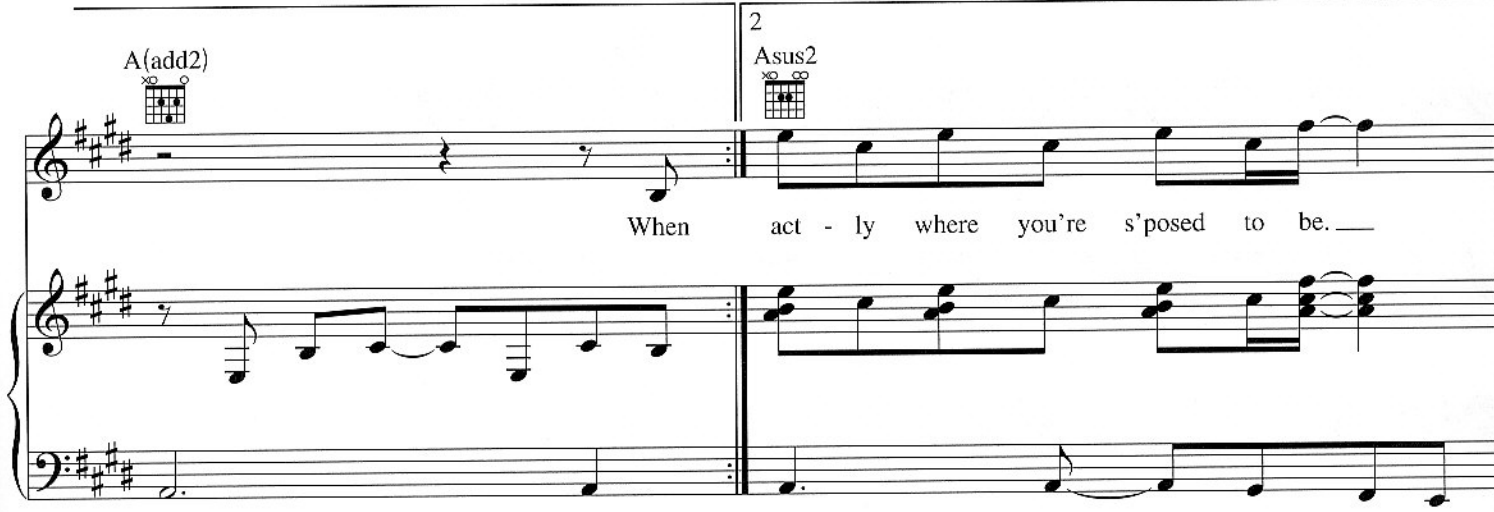
right here, right now, — you're ex - act - ly where you're s'posed to be. —



Bsus E5 Emaj7

Wel - come — to wher - ev - er you are. —

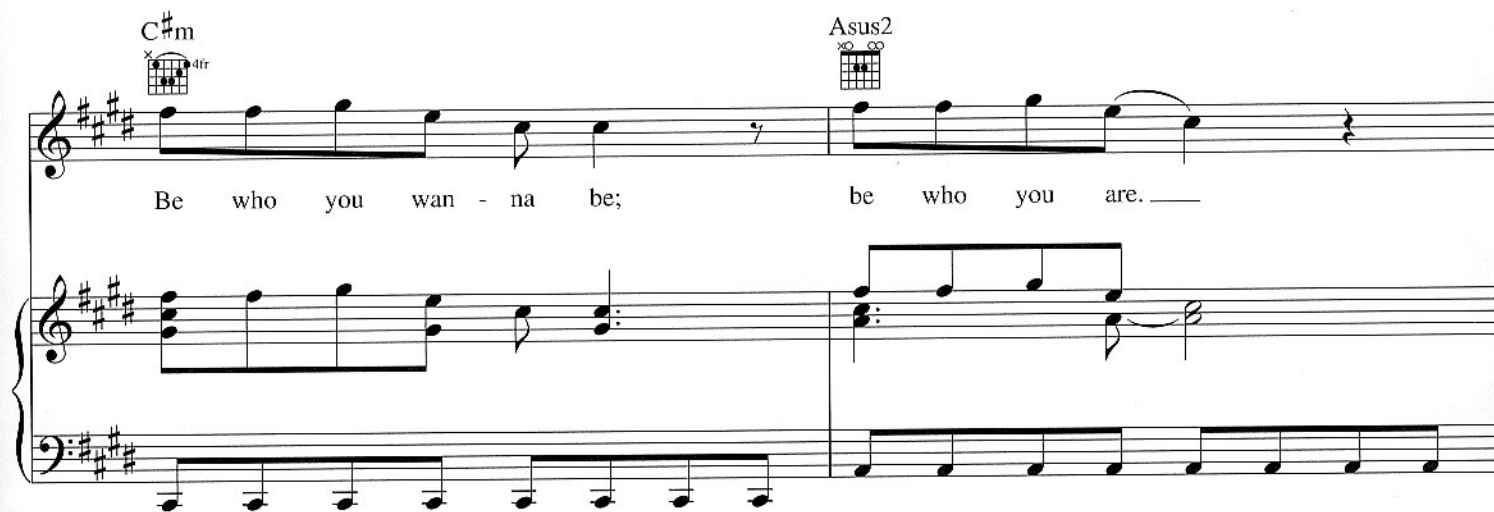
A(add2)  2 Asus2 



When act - ly where you're s'posed to be. —



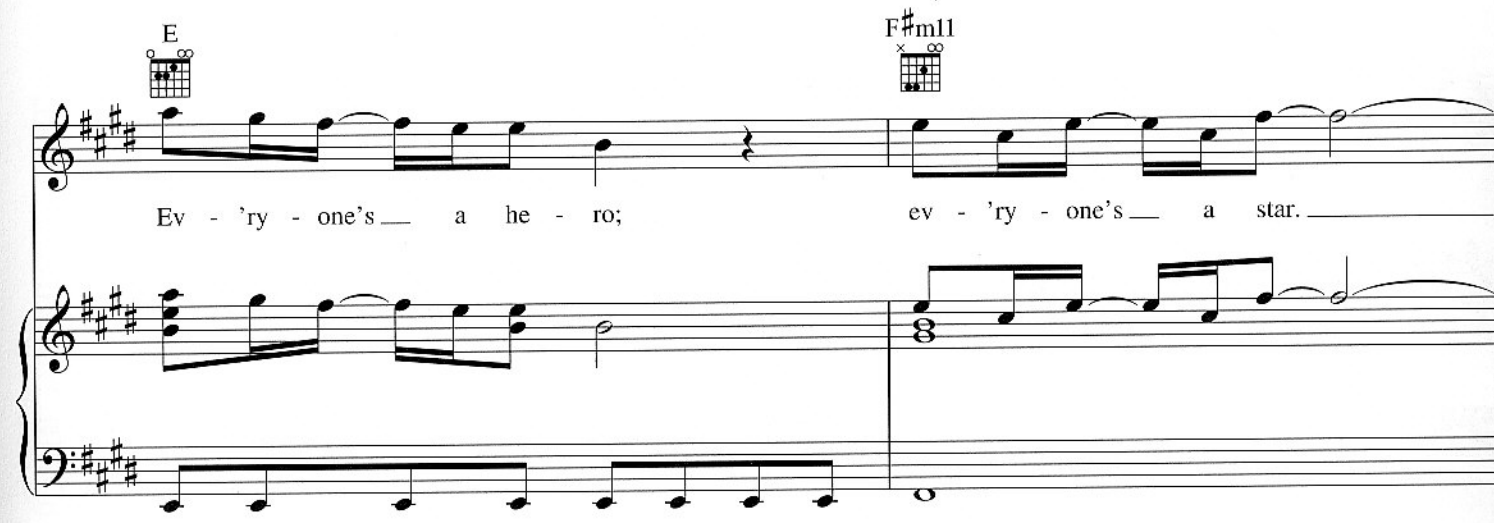
C#m  Asus2 




Be who you wan - na be; be who you are. —

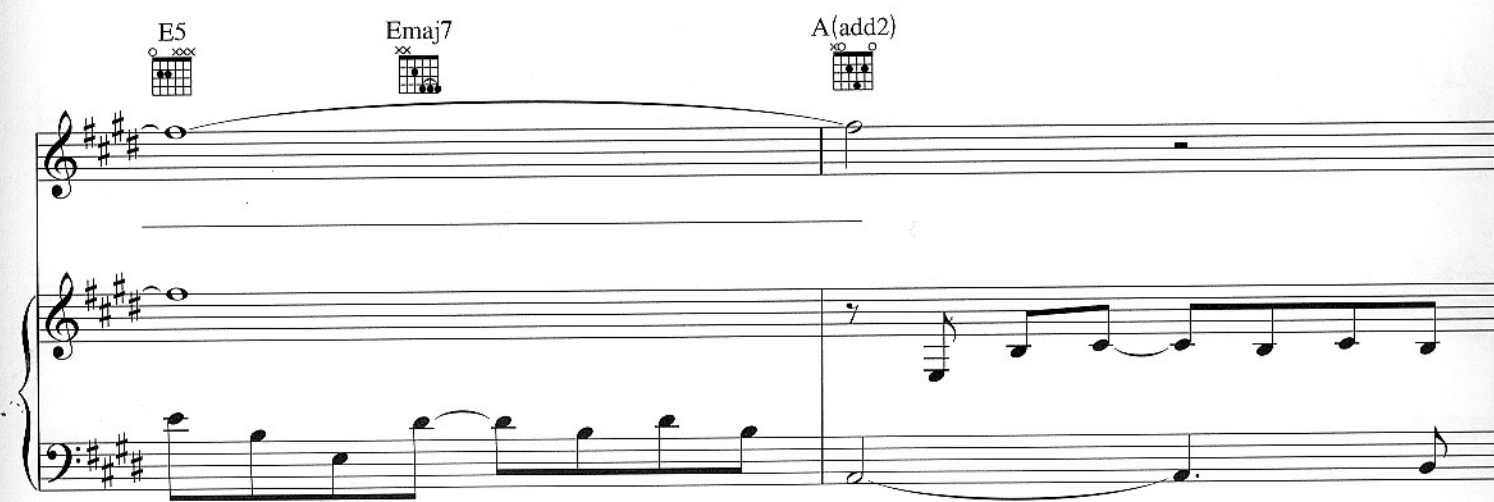




E  F#m11 

Ev - 'ry - one's — a he - ro; ev - 'ry - one's — a star. —

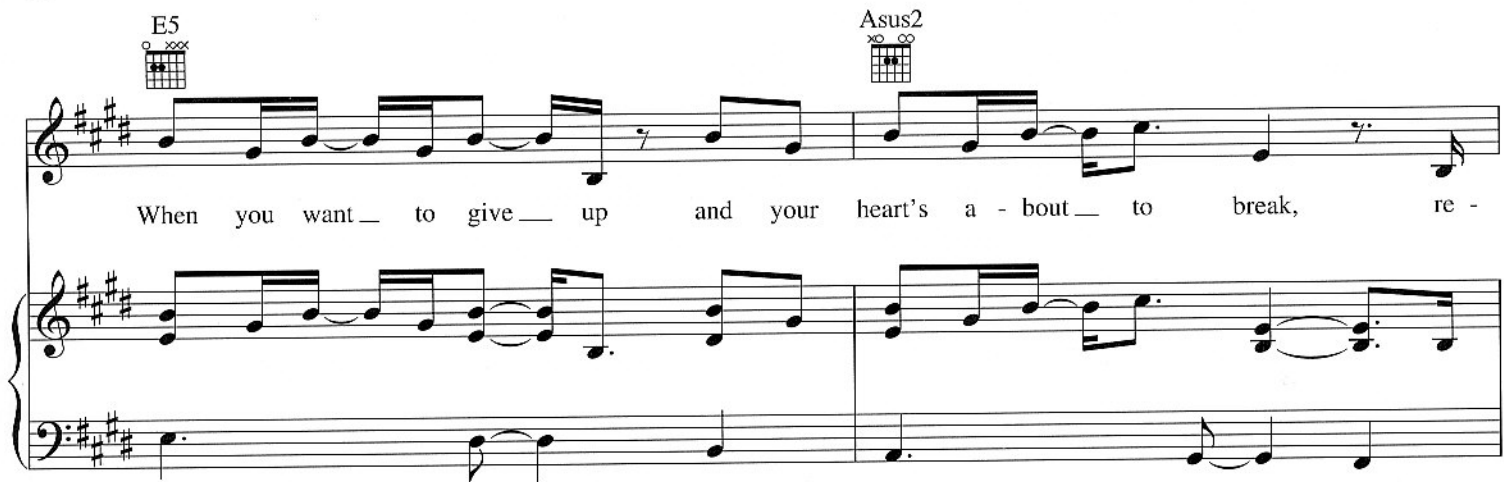




E5  Emaj7  A(add2) 



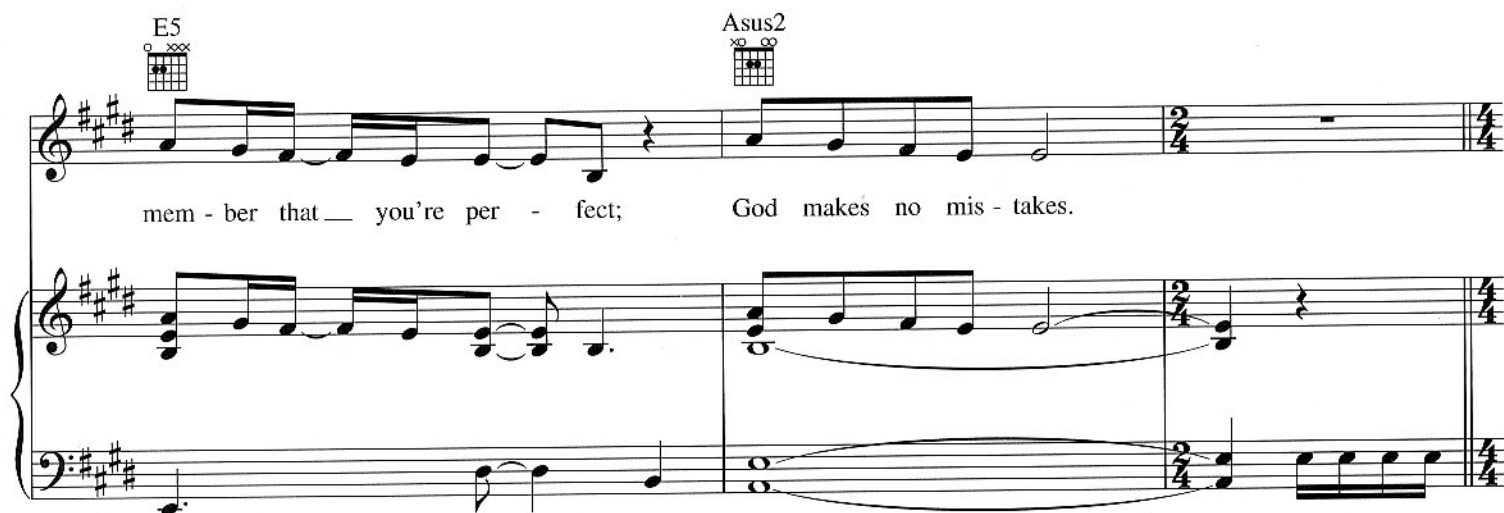
E5  Asus2 



When you want — to give — up and your heart's a - bout — to break, re -



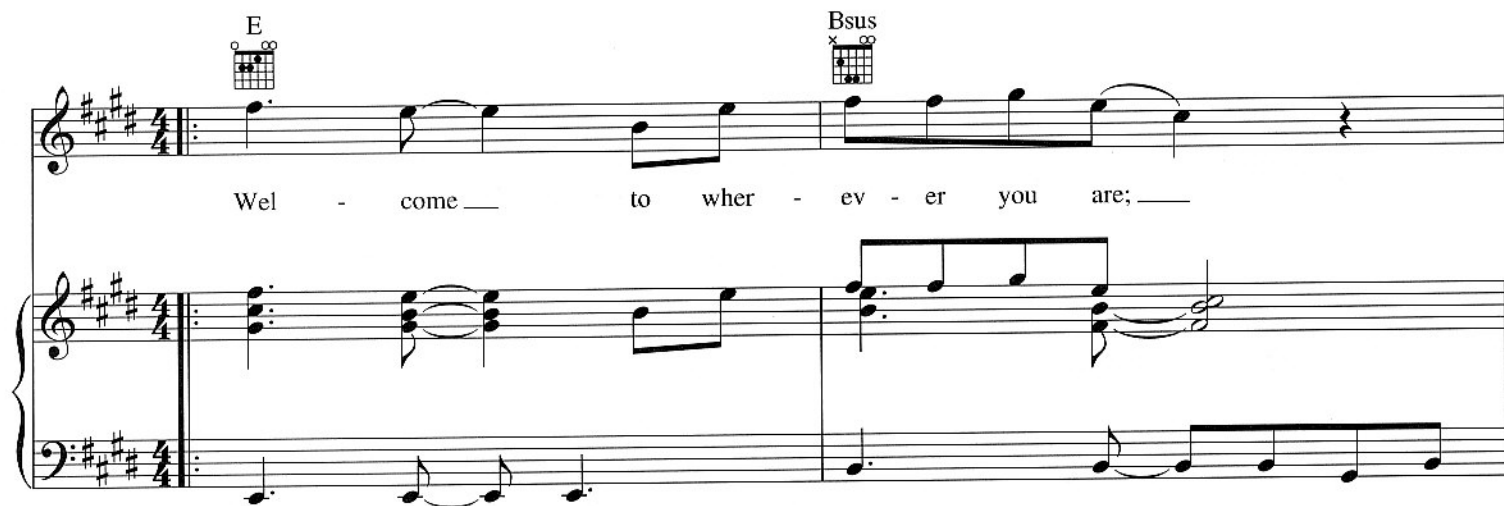
E5  Asus2 



mem - ber that — you're per - fect; God makes no mis - takes.



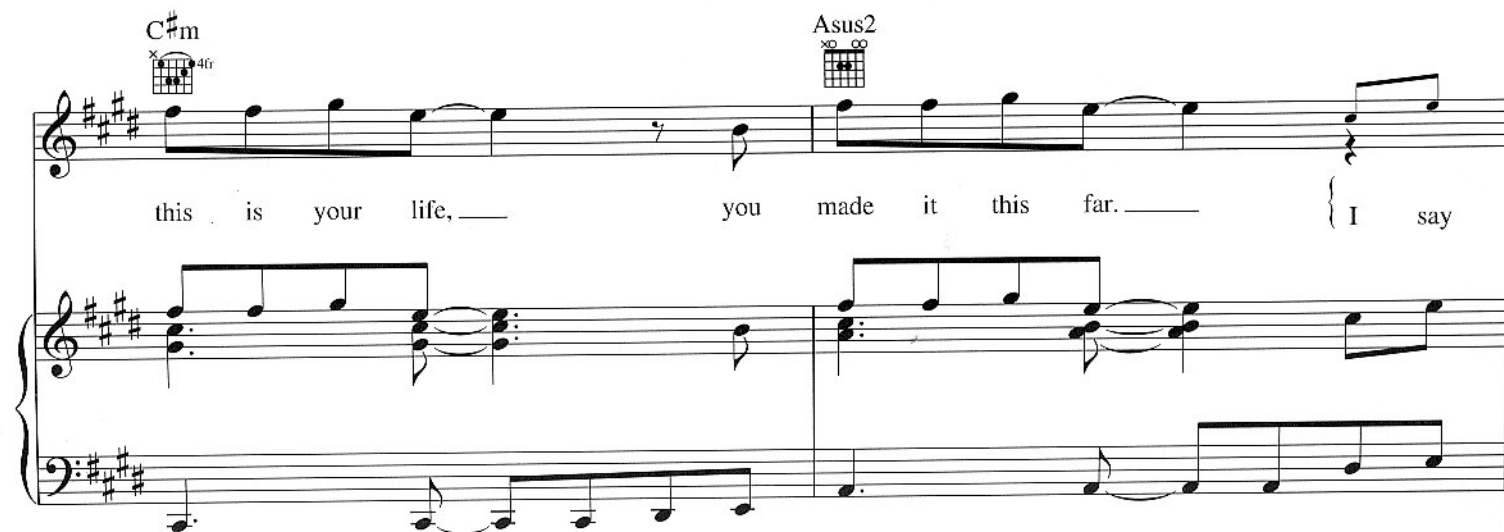
E  Bsus 

Wel - come — to wher - ev - er you are; —



C#m  Asus2 

this is your life, — you made it this far. — { I say

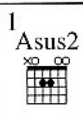




Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of quarter and eighth notes.

Wel - come; — you got - ta be - lieve —
wel - come — to wher - ev - er you are; —

Piano accompaniment with grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line.



Musical staff with treble clef and key signature of three sharps. The melody continues with quarter and eighth notes.

right here, right now, — you're ex - act - ly where you're s'posed to be. —
this is your life, — you

Piano accompaniment with grand staff. The right hand features chords and melodic lines, and the left hand provides a bass line.

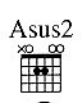
2



Musical staff with treble clef and key signature of three sharps. The melody includes quarter and eighth notes.

made it this far. — I say, wel - come; — you

Piano accompaniment with grand staff. The right hand plays chords and moving lines, and the left hand plays a bass line.



Musical staff with treble clef and key signature of three sharps. The melody features quarter and eighth notes.





got - ta be - lieve... — wel - come. —

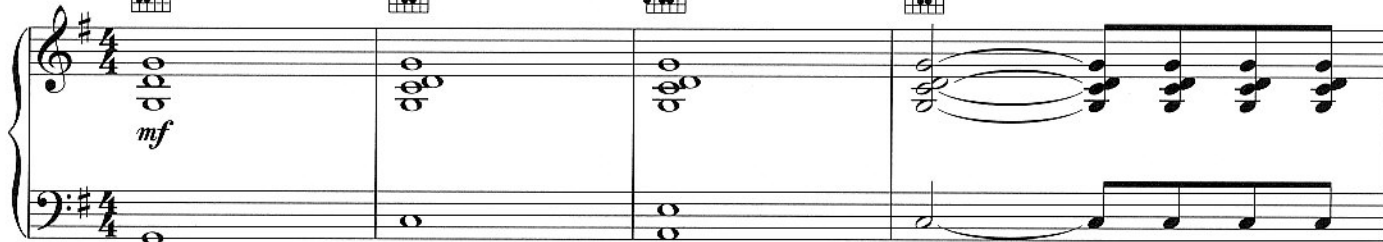
Piano accompaniment with grand staff. The right hand plays chords and moving lines, and the left hand plays a bass line. The piece concludes with a double bar line.

WHO SAYS YOU CAN'T GO HOME



Words and Music by JON BON JOVI
and RICHIE SAMBORA

Moderately



G5  3fr *mf* Csus2  3fr Am7(add4)  3fr Csus2  3fr



With pedal




G5  3fr Csus2  3fr Am7(add4)  3fr




D5  5fr G5  3fr Csus2  3fr





I spent twen - ty years — try'n' — to get out of this place. — I was



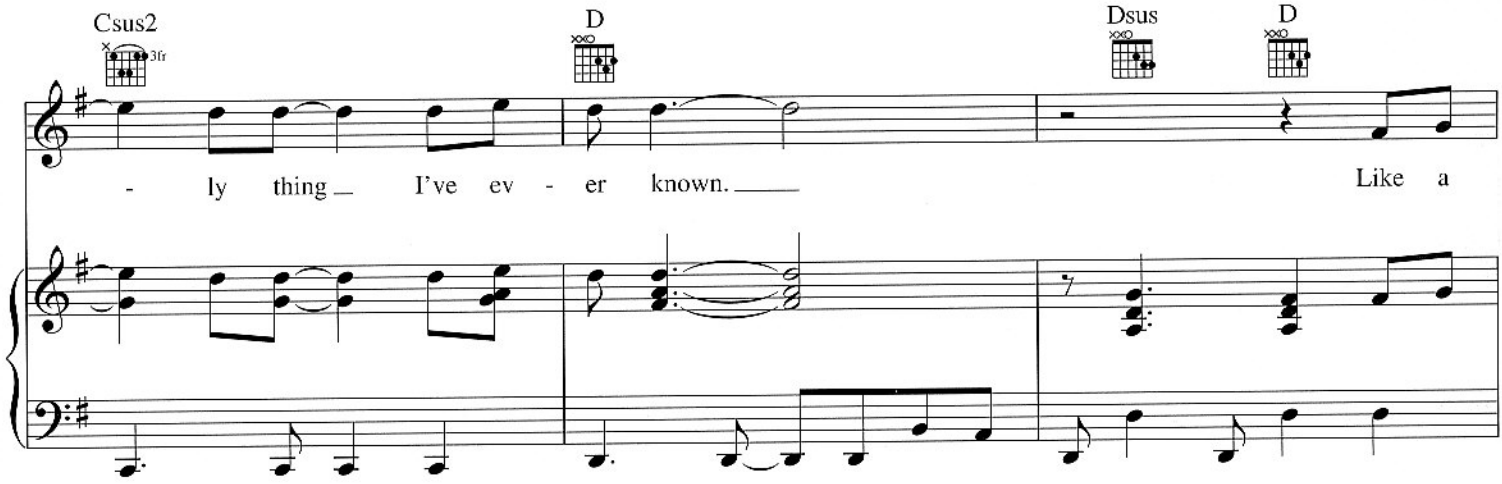
Am7(add4)  3fr Csus2  3fr G5  3fr




look - ing for some - thing I could - n't re - place. — I was run - ning a - way — from the on -



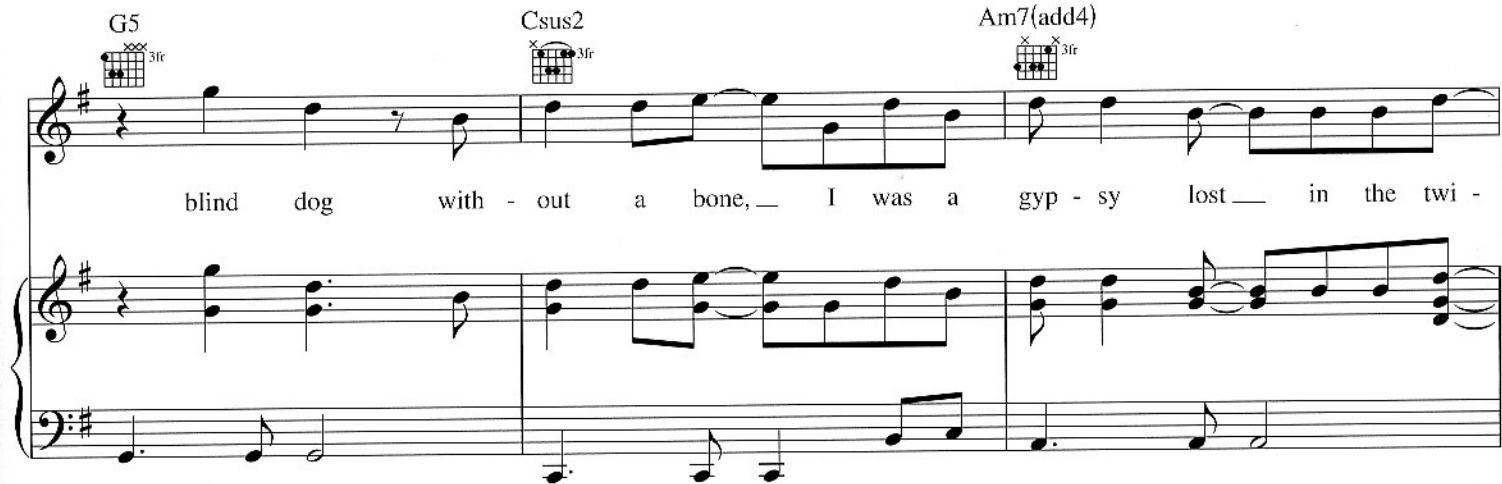
Csus2  3fr D  Dsus  D 




- ly thing — I've ev - er known. — Like a



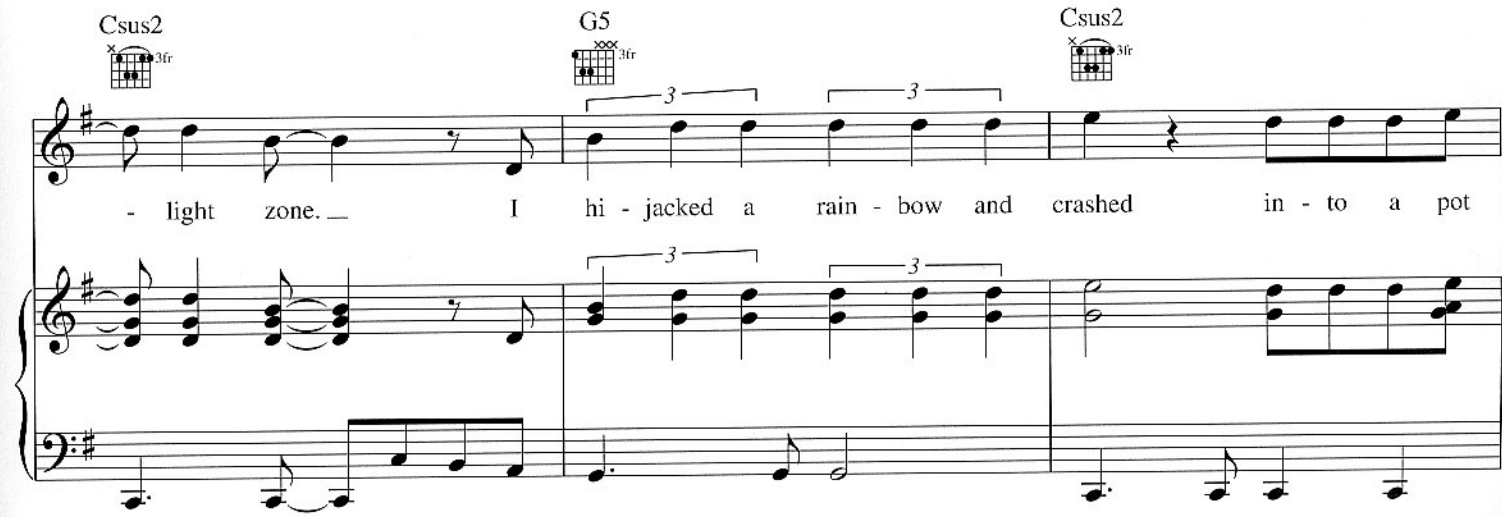
G5  3fr Csus2  3fr Am7(add4) 

blind dog with - out a bone, — I was a gyp - sy lost — in the twi -



Csus2  3fr G5  3fr Csus2  3fr

- light zone. — I hi - jacked a rain - bow and crashed in - to a pot



D  Dsus  Em7 

of gold. — I been there, done that;



Csus2

G5

But I ain't look - ing back on the seeds - I've sown. Sav - ing

Bm

Csus2

D

dimes, spend - ing too much time on the tel - e - phone.

D5

G5

Csus2

Who says you can't go home. Who says you can't go home; there's

Am7(add4)

Csus2

on - ly one place they call me one of their own. Just a

G5 Csus2 D

home - town boy — born — a roll - ing — stone.

D5 G5 Csus2


Who says you can't go — home. Who says you can't go back. Been


Am7(add4) Csus2


all a - round — the world, — and, as a mat - ter of fact, there's

G5 Csus2 D


on - ly one — place left — I want — to — go.


D5  3fr


G5  3fr


Csus2  3fr


Who says you can't go — home. It's al - right, it's al - right, it's al - right, it's al - right,




Am7(add4)  3fr


To Coda 


Csus2  3fr

G5  3fr


it's al - right. I went as far as I — could, — I tried to





Csus2  3fr


Am7(add4)  3fr

find a new — face; — there is - n't one of these — lines — that




Csus2  3fr

G5  3fr

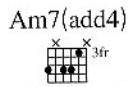
Csus2  3fr

I would e - rase. — I lived a mil - lion miles — of mem - 'ries on — that — road. —





With ev - 'ry step I take, — I know that



I'm not a - lone; — you take the home from the boy, — but not the boy from his home.



These are my — streets, — the on - ly life — I've ev - er known. —





D.S. al Coda

Who says you can't go —

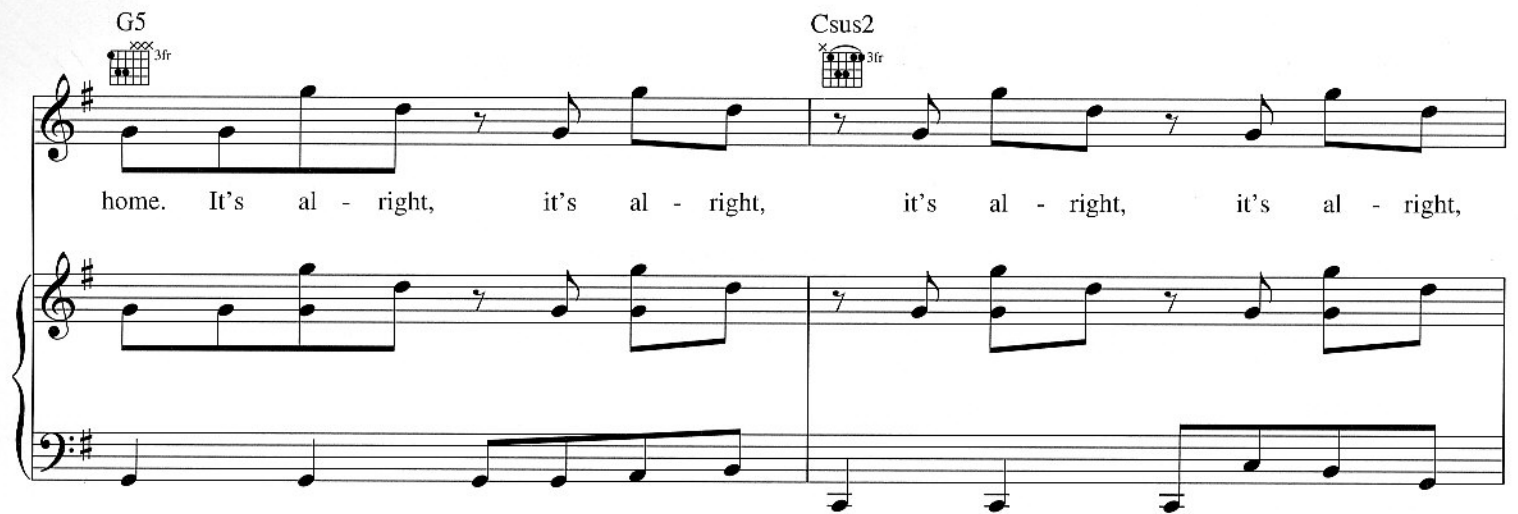
CODA






Who says you can't go —

G5  Csus2 




home. It's al - right, it's al - right, it's al - right, it's al - right,

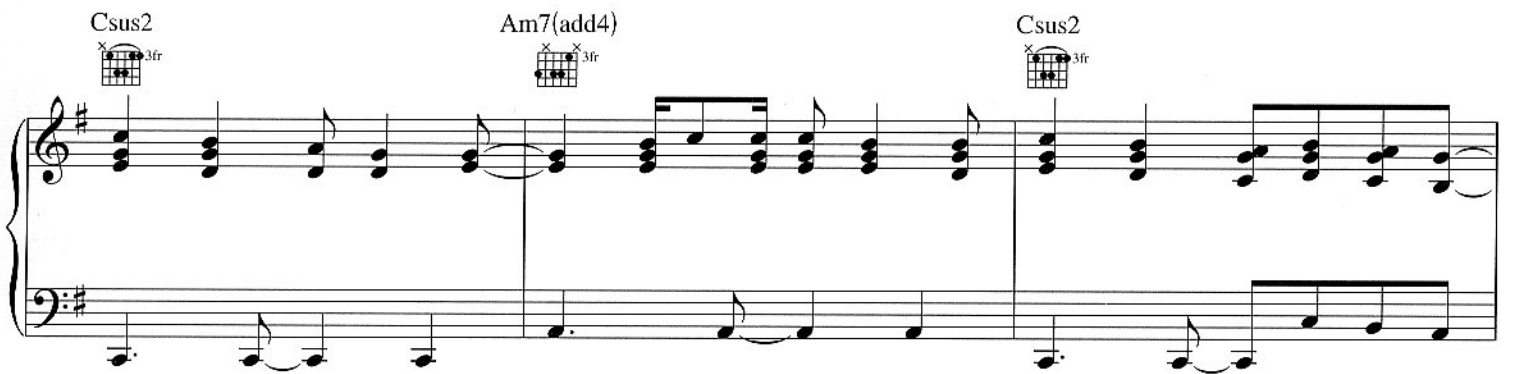


Am7(add4)  D5  G5 

it's al - right. Who says you can't go — home. *Instrumental solo*





Csus2  Am7(add4)  Csus2 




G5  Csus2  Am7(add4) 



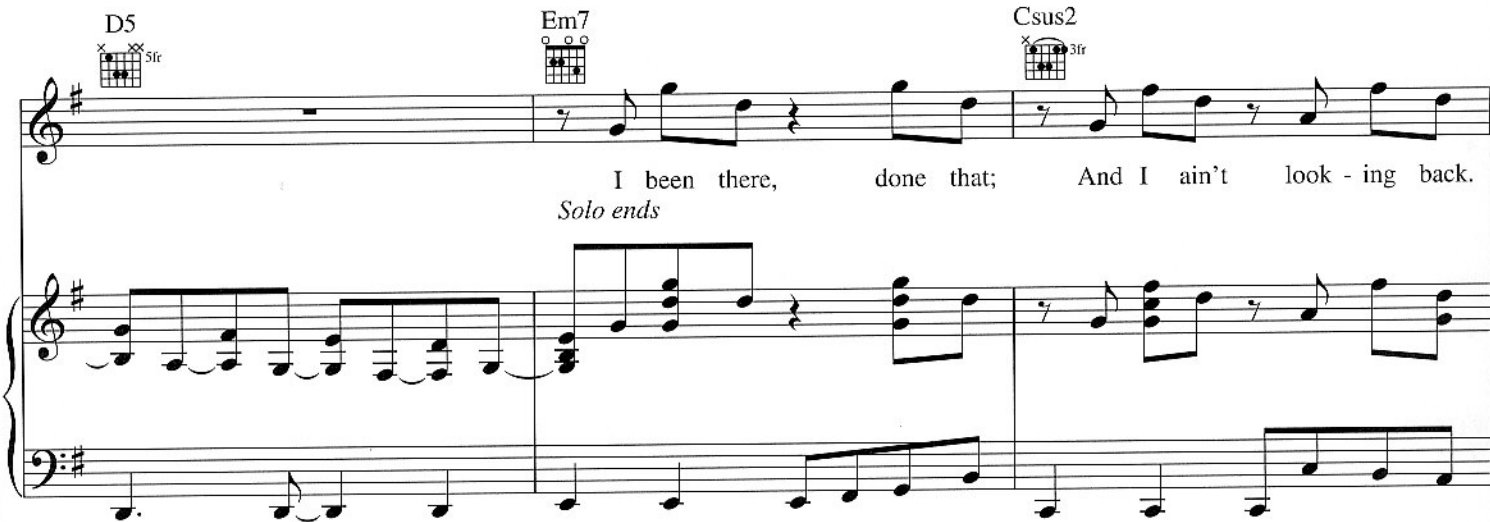
D5  5fr

Em7 

Csus2  3fr

I been there, done that; And I ain't look - ing back.

Solo ends





G5  3fr


Bm 

It's been _ a long, _ long road. _ Feels like I nev - er left; _

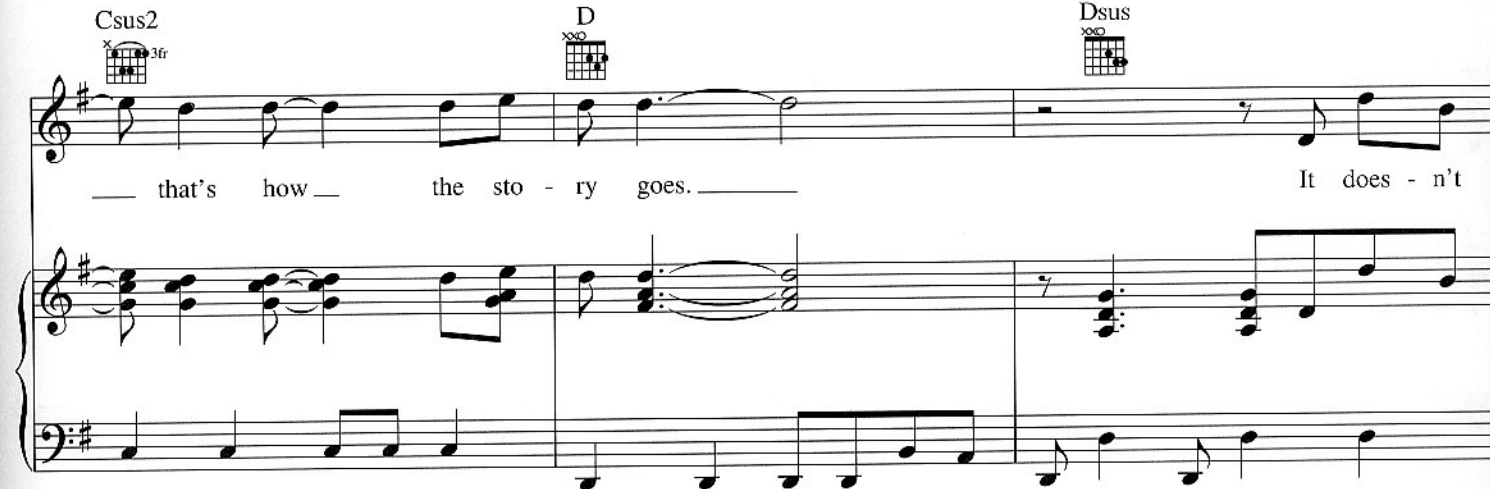



Csus2  3fr


D 

Dsus 

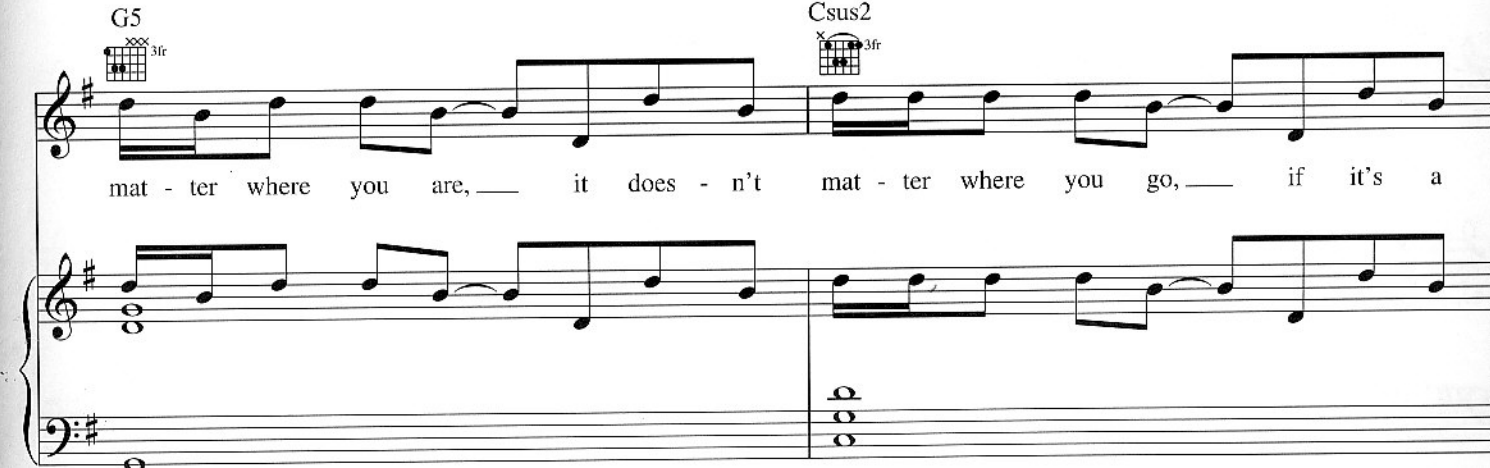
_ that's how _ the sto - ry goes. _ It does - n't



G5  3fr

Csus2  3fr

mat - ter where you are, _ it does - n't mat - ter where you go, _ if it's a



Am7(add4)

Csus2

mil - lion miles a - way or just a mile up the road; — take it in. —

G5

Csus2

D5

— Take it with — you when — you — go.

G5


Csus2


Who says you can't go — home. Who says you can't go home; there's


Am7(add4)

Csus2

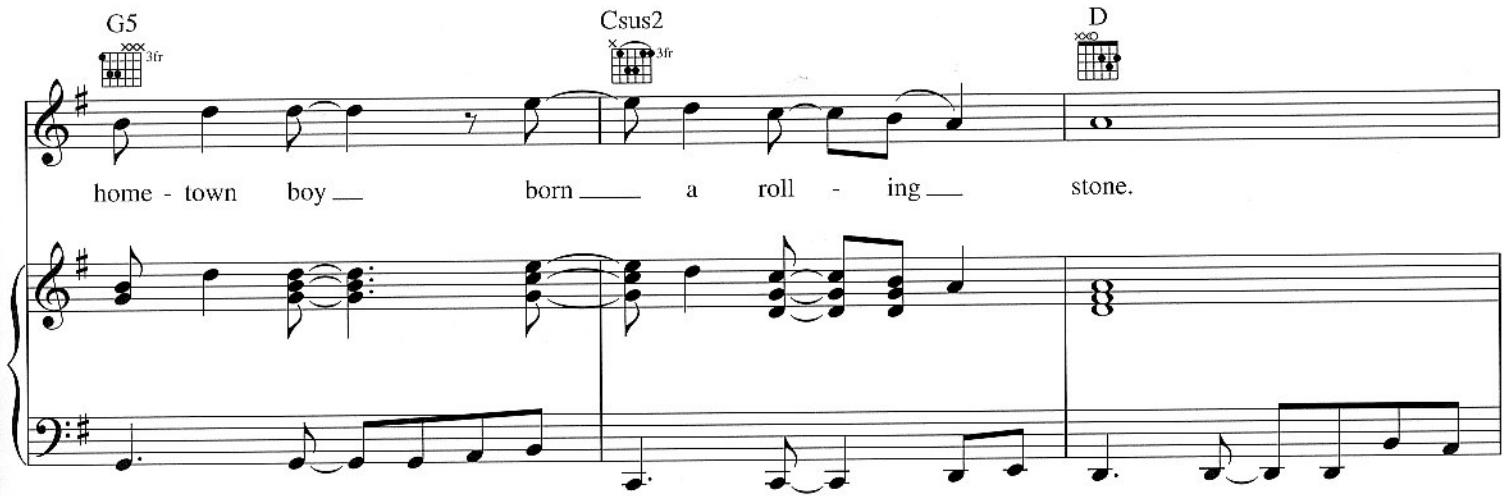
on - ly one — place — they call me one of their — own. — Just a


G5  3fr


Csus2  3fr


D 

home - town boy — born — a roll - ing — stone.

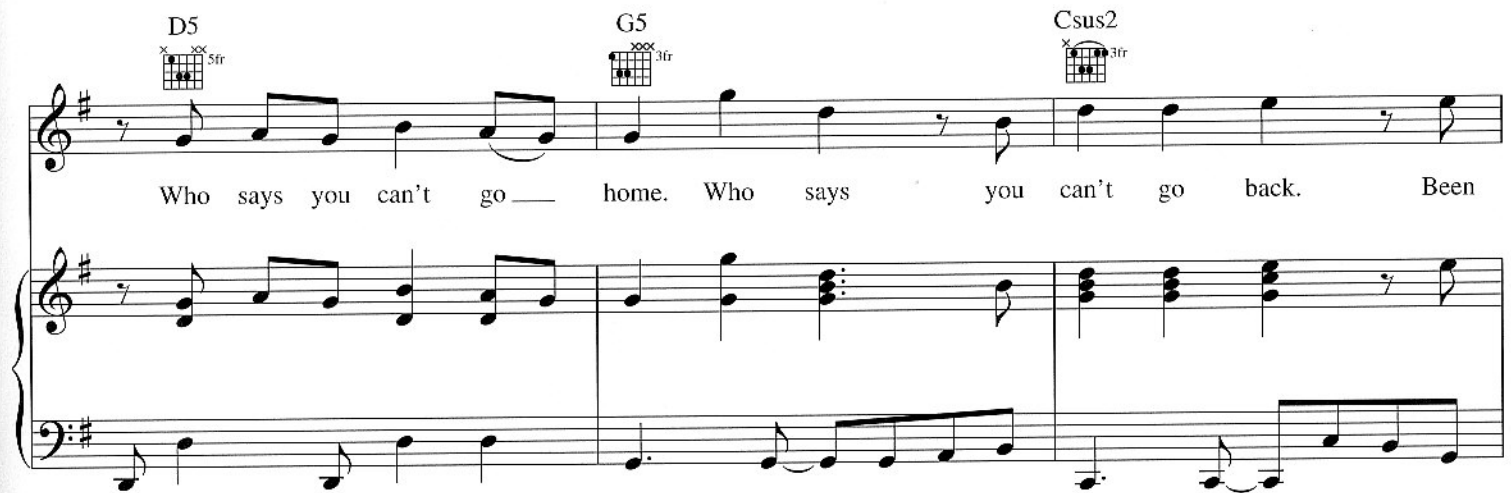



D5  5fr


G5  3fr

Csus2  3fr

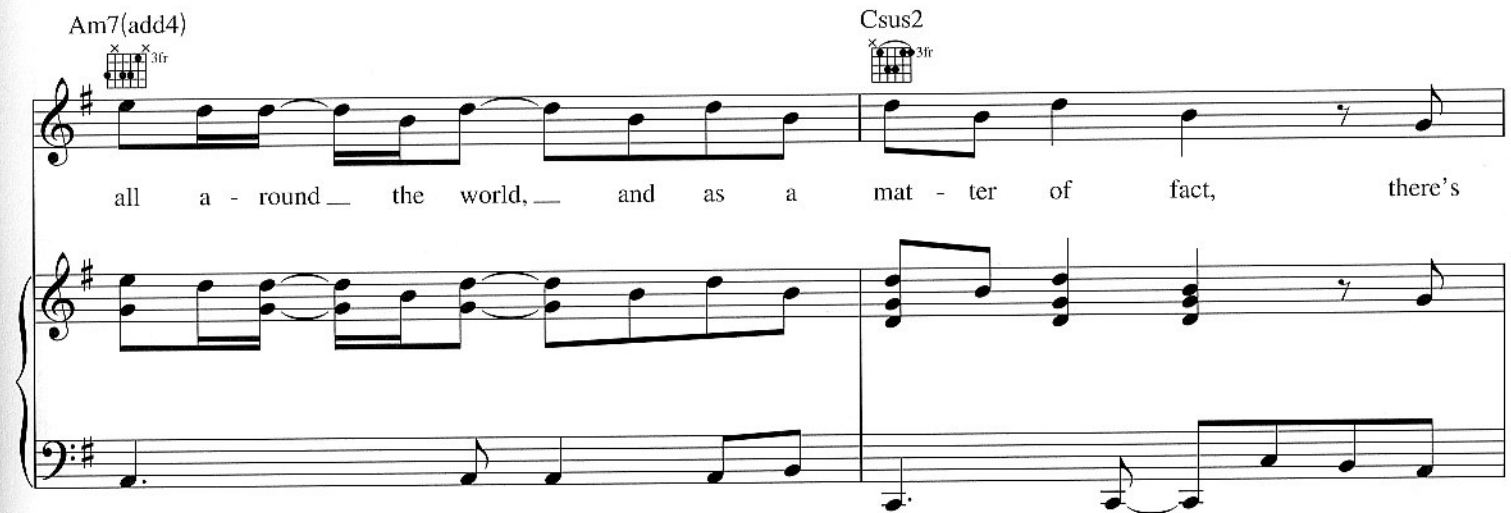
Who says you can't go — home. Who says you can't go back. Been





Am7(add4)  3fr

Csus2  3fr

all a - round — the world, — and as a mat - ter of fact, there's

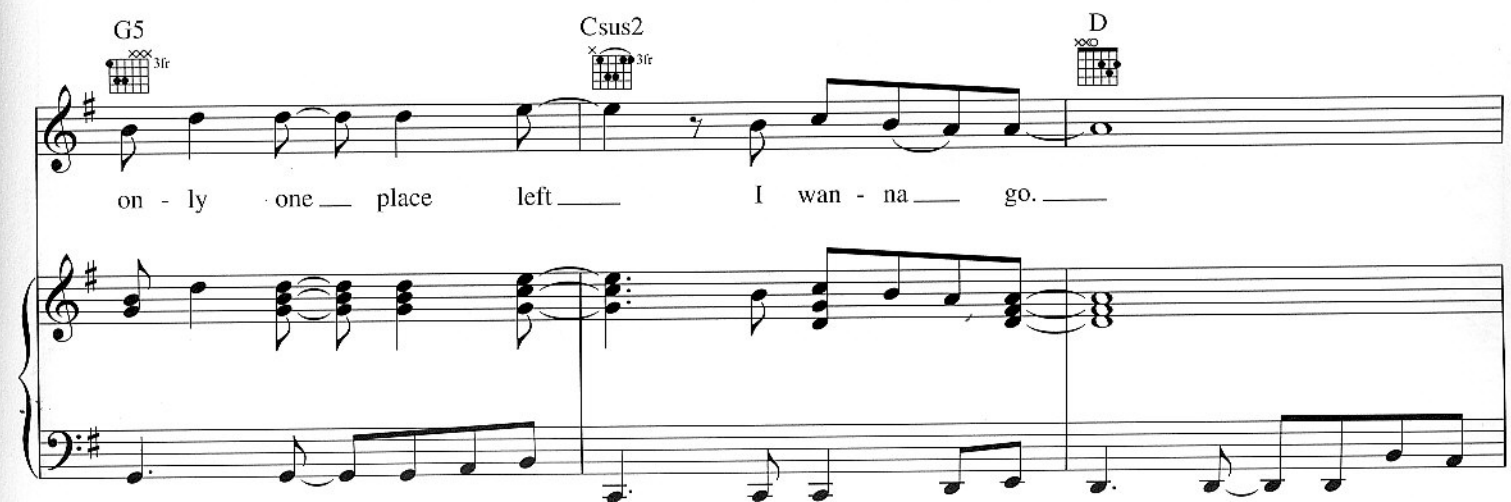



G5  3fr


Csus2  3fr


D 

on - ly one — place left — I wan - na — go. —

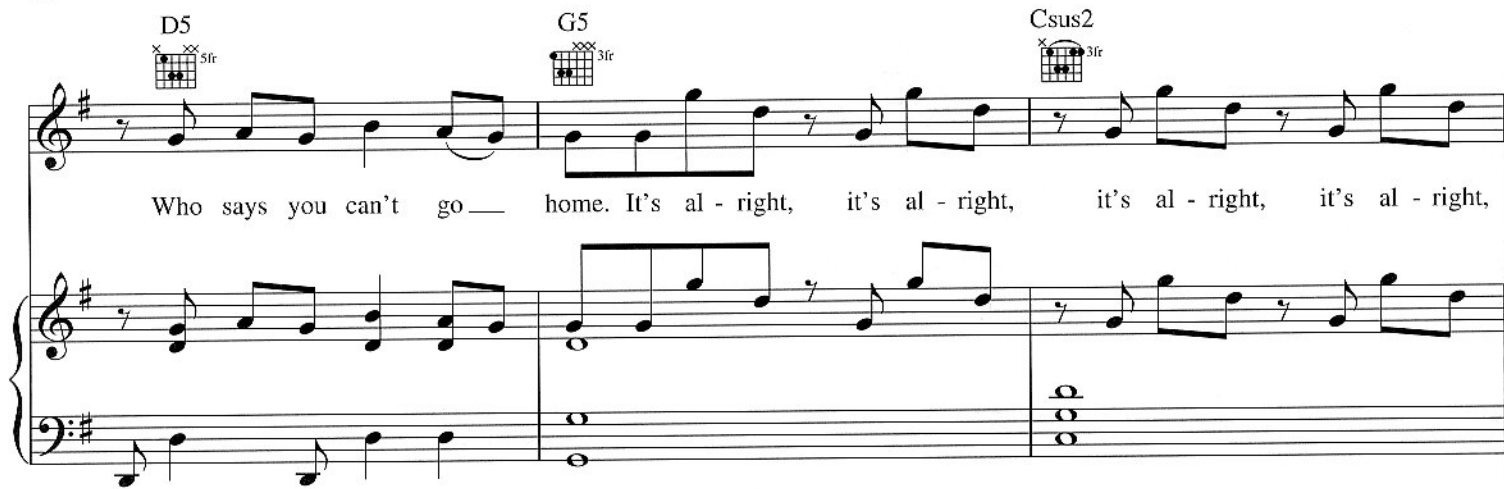



D5  5fr


G5  3fr


Csus2  3fr

Who says you can't go — home. It's al - right, it's al - right, it's al - right, it's al - right,




Am7  3fr


Csus2  3fr


G5  3fr

it's al - right, it's al - right. (home.) It's al - right, it's al - right,



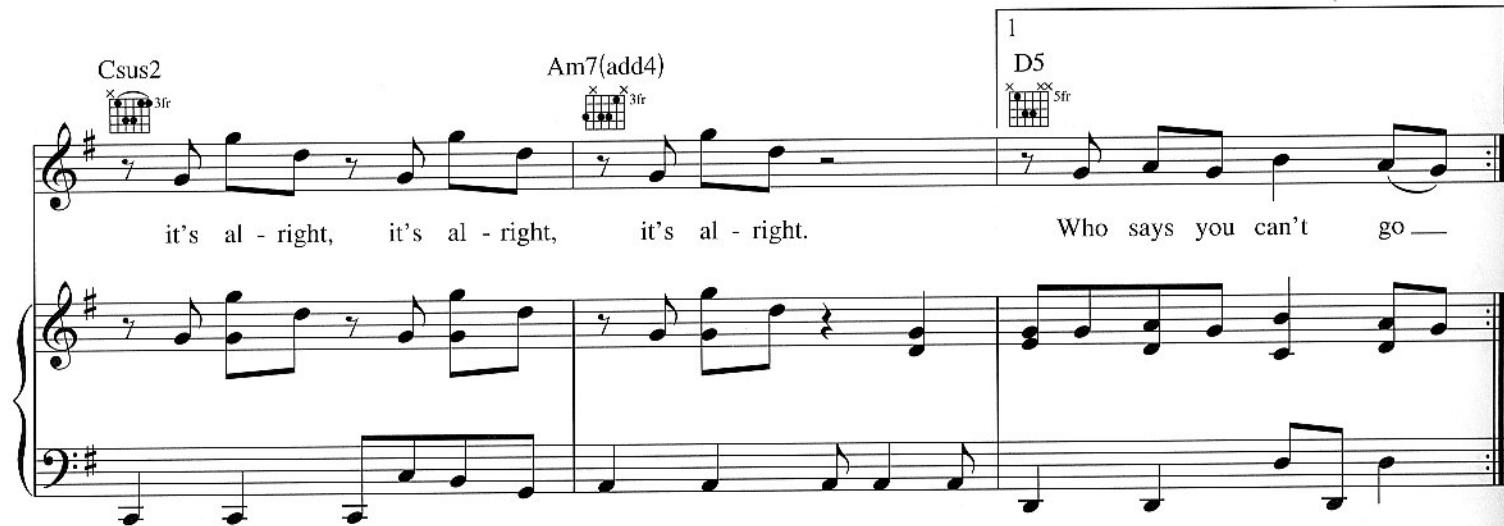
Csus2  3fr

Am7(add4)  3fr

D5  5fr

1

it's al - right, it's al - right, it's al - right. Who says you can't go —



2 Csus2  3fr

3 D5  5fr

G5  3fr

Who says you can't go — Who says you can't go — home.




LAST MAN STANDING

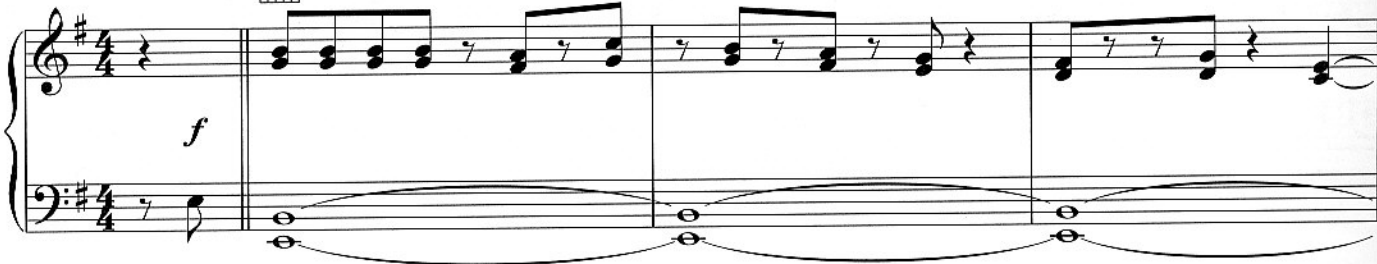
Words and Music by JON BON JOVI
and BILLY FALCON

Fast driving Rock

E5

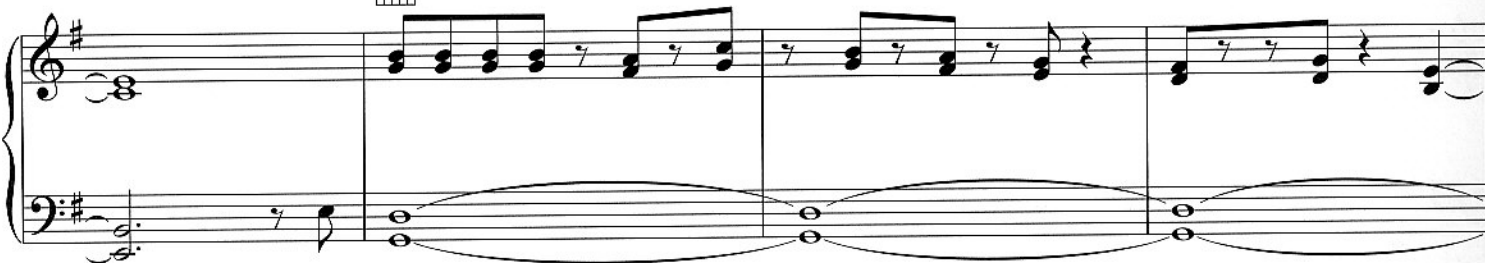



f

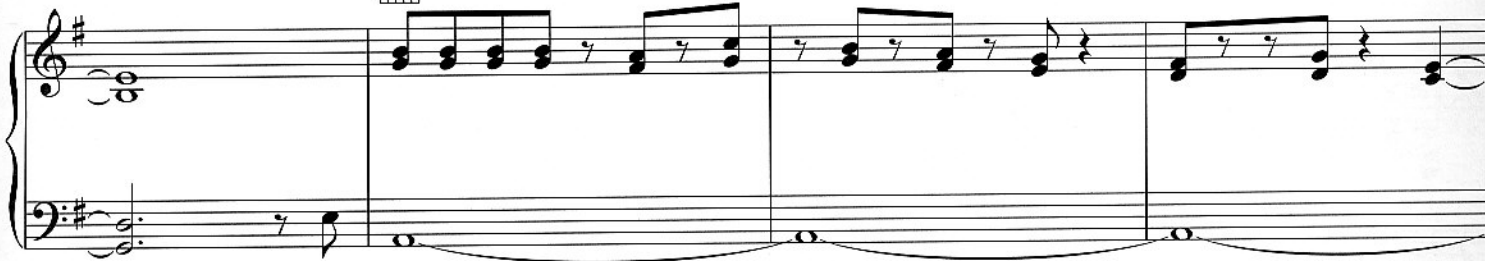



With pedal

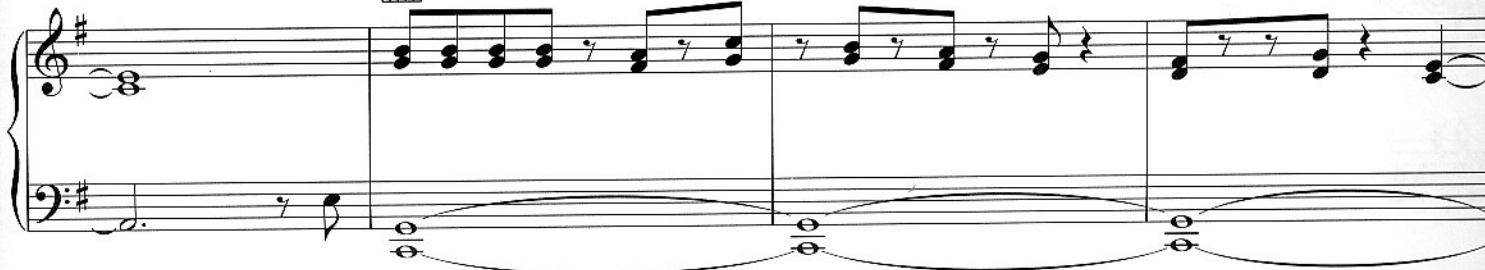

G5



A5



C5





Come see a liv - ing, breath - ing spec - ta - cle, —



on - ly seen — right here. — It's your last — chance in this life -

- time. The line — forms at the rear. — You won't —



— be - lieve — your eyes, — your eyes will not be - lieve — your ears. —



Well, get your mon - ey out, — get read - y, step right



up; yeah, you, come here. —

You ain't — seen noth - ing like —
real live cal - loused fin -

— him; he's the last — one of the breed. — You bet - ter
- gers wrapped a - round — those gui - tar strings. — Kiss the

E5/G

hold on to your hon - ey. Hon - eys, don't for - get to breathe. —
lips where hurt has lin - gered; it breaks your heart to hear — them sing. —

En - ter at your own risk, mis - ter; it might
Their songs were more than mu - sic; they were

change the way you think. There's no danc - ers, there's no
pic - tures from the soul. So keep your pseu - do punk, hip - hop,

dia - monds; no, this boy don't lip — sync. }
pop rock junk, and your dig - i - tal — down — loads. }

G5



Here's the last man

D5



A5



stand - ing; step right up,

E5



here's the re - al thing. The last

G5



D5



chance of { a life - time; a life - time

C5
X 0 0 3 3 3

come and }
to come and } see, hear,

D5
X 0 2 2 3 3

N.C.

I
E5
0 2 0 0 0 0

feel... the re - al thing.

Empty vocal line.

Empty vocal line.

2

E5



See those thing.

C5



Instrumental solo

G5



D5



E5



F5

C5

D5

Take your seats, —
Solo ends

Em

Esus(add2)

Em

— now, folks; it's show - time. Hey, Pat - rick, hit — the lights. —

Esus(add2) Em/G Esus(add2)/G

There's some - thing in the air; there's

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Esus(add2), Em/G, and Esus(add2)/G. The piano accompaniment consists of a treble clef with a melody and a bass clef with a harmonic accompaniment. The lyrics are 'There's some - thing in the air; there's'.

Em/G Esus(add2)/G Am

mag - ic in the night. Now, here's the band; they

Detailed description: This system contains measures 3-5. The guitar part features chords Em/G, Esus(add2)/G, and Am. The piano accompaniment continues with the melody and accompaniment. The lyrics are 'mag - ic in the night. Now, here's the band; they'.

Em/A Am Em/A

real - ly play. I'll count the first one in. I

Detailed description: This system contains measures 6-8. The guitar part features chords Em/A, Am, and Em/A. The piano accompaniment continues with the melody and accompaniment. The lyrics are 'real - ly play. I'll count the first one in. I'.

C Cmaj7 C

don't know where it's go - ing; we all know where it's

Detailed description: This system contains measures 9-11. The guitar part features chords C, Cmaj7, and C. The piano accompaniment continues with the melody and accompaniment. The lyrics are 'don't know where it's go - ing; we all know where it's'.

Em

Esus(add2)

Em

E5

been.

G5

Here's the last man

D5

A5

stand - ing; step right up,

E5


here's the re - al thing. The last


The first system of music features a vocal line starting with a whole note chord in the key of D major. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand.

The second system continues the vocal line with a double bar line. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and moving lines.

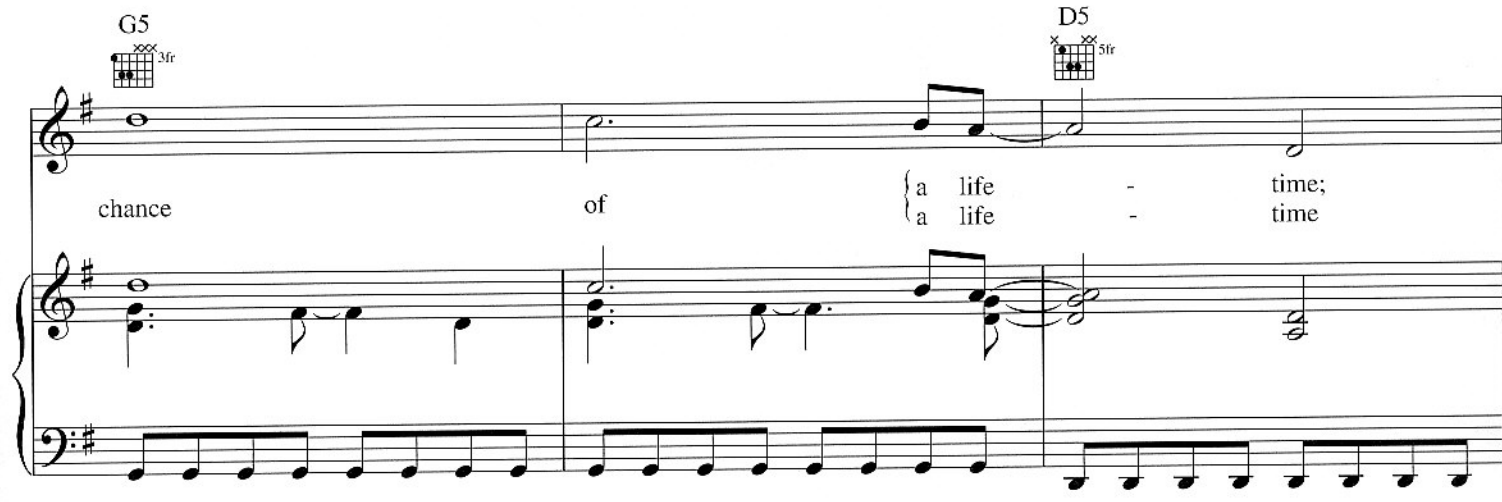
The third system shows the vocal line with a double bar line. The piano accompaniment continues with the same eighth-note bass line and right-hand melody.


The fourth system concludes the vocal line with a double bar line. The piano accompaniment continues until the end of the system.

G5  3fr

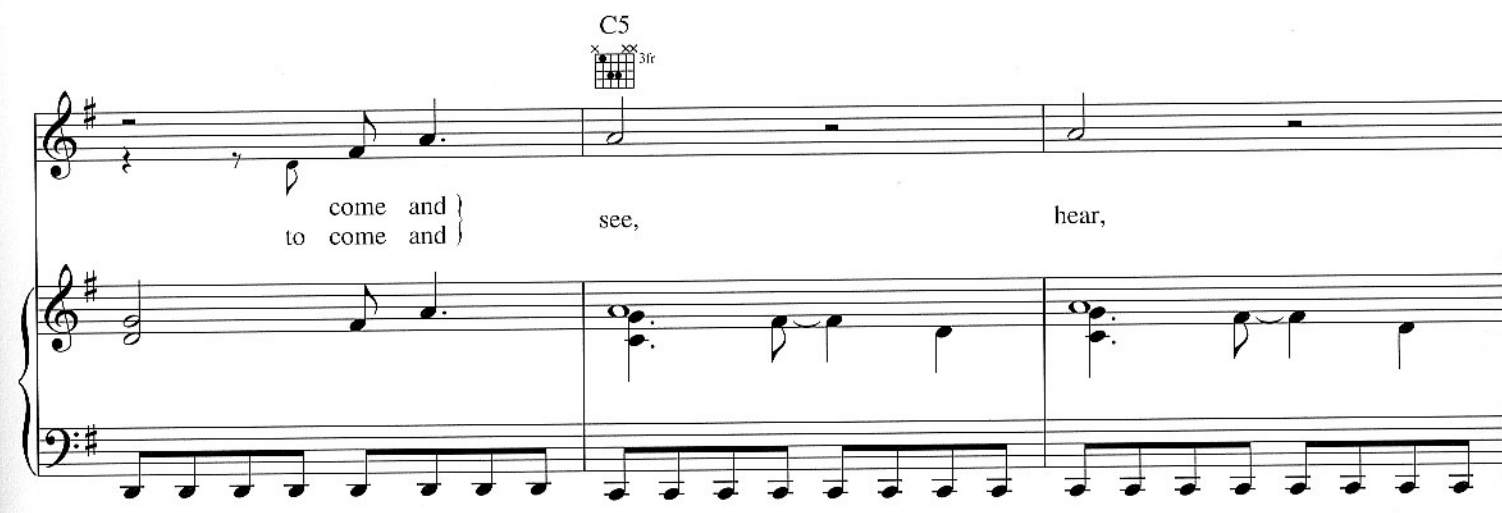
D5  5fr

chance of a life - time;
a life - time



C5  3fr

to come and } see, hear,
to come and }



D5  5fr

1 2

feel... The the re - al



E5  0fr

E5/G  0fr

thing,



Asus2



the re - al thing.

Cmaj7



E5



The re - al thing;

E5/G



the re - al thing. —

Asus2



Cmaj7



Csus2



C



BELLS OF FREEDOM

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

Moderately slow, in 2


D5




mf




Bm7




G(add2)




I have walked all a - lone on these




D




A(add4)




Bm7




streets I call - home, streets of hope, streets of



G(add2)



D



A(add4)



fear. Through the side - walk cracks, time dis - ap -



Bm7



A(add4)



Bm7



pears.

I was lost,
stepson my
of the

G(add2)



D



A(add4)

knees,
church,on the eve
through the fieldsof de - feat,
and the dirt,As I
in the

Bm7



G(add2)



D

choked
darkback the tears,
I have seenthere's a si - lent
that the sun still

A(add4)



Bm7



Bm/A



G



A/G

scream
shinesno one could hear.
for the one who be - lieves.So far a -
So far a -

G(add2)

A(add4)

way from ev - 'ry - thing you know is true,
way, so full of doubt, and need - ing proof,

G

A/G

G

A(add4)

some - thing in - side eyes that makes you do what you
just close your eyes and hear the sounds in -

D

A(add4)

got to do. } Ring them bells, ring them loud. Let them
side of you. }

Bm7

G

D

ring here and now. Just reach out and

A(add4)



Bm7



G(add2)



ring the bells of free - dom. _____ When your

D



A(add4)



Bm7



world's crash - ing down like you've lost ev - 'ry

G(add2)



D



A(add4)



To Coda

round, _____ stand your ground _____ and ring the bells of

1

G(add2)





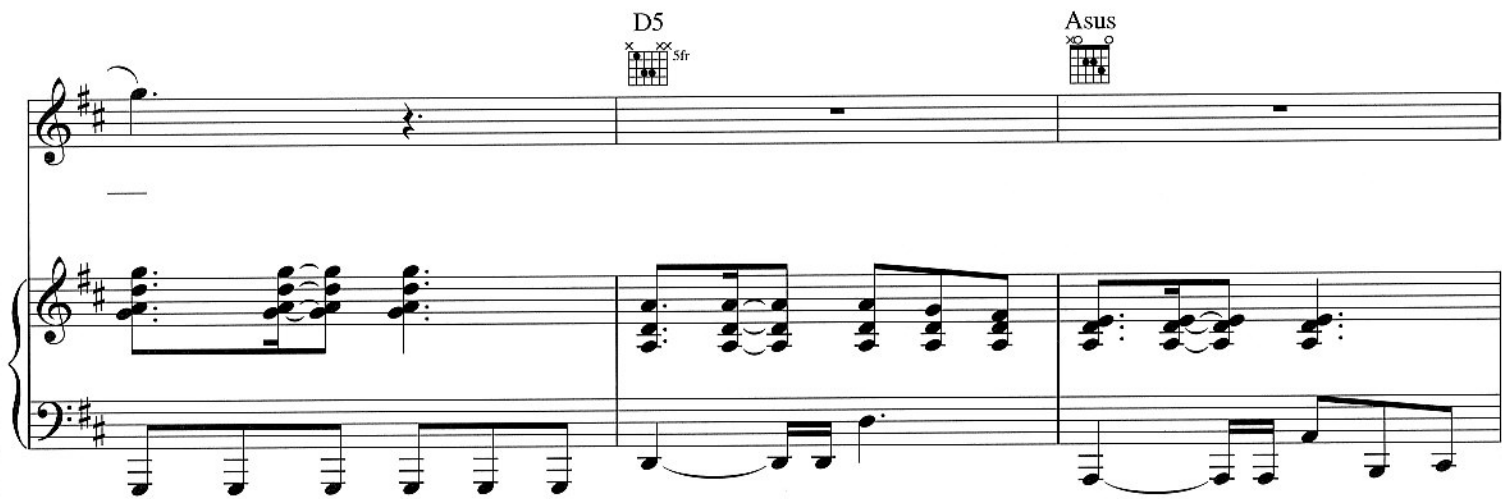
2


G(add2)



free - dom. _____ Up the free - dom. _____

D5  5fr 





Bm7  Gsus2  D5  5fr



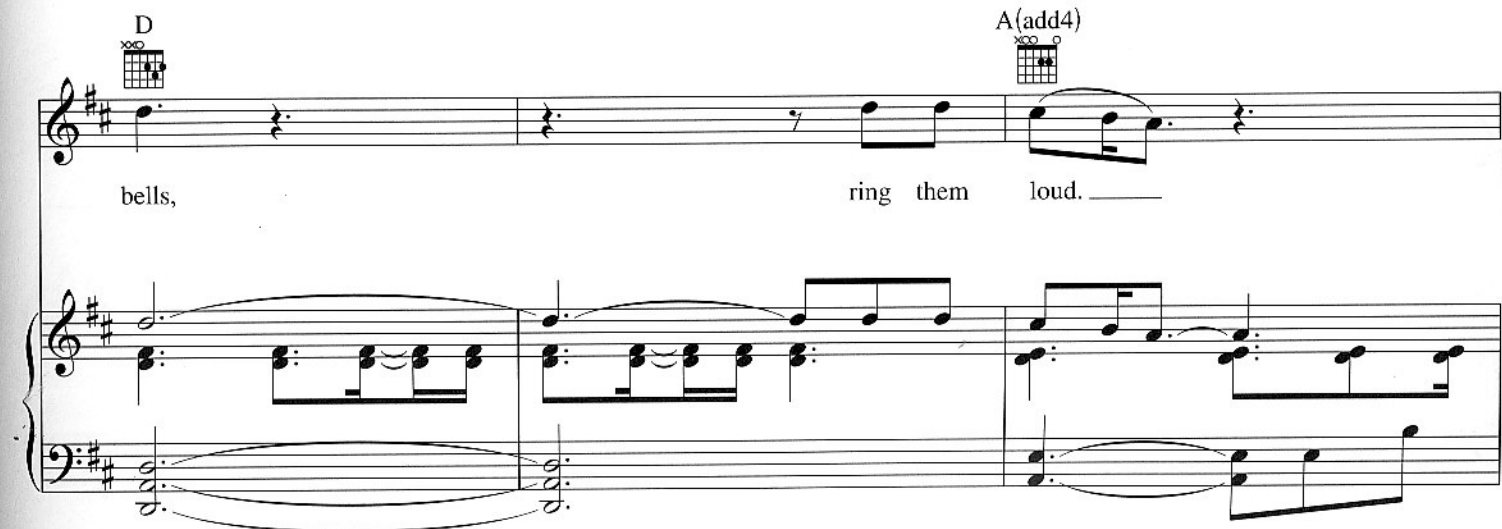
Asus  Bm7  Gsus2 

Ring them



D  A(add4) 

bells, ring them loud. _____



D.S. al Coda

CODA G(add2)

Let 'em

The first system features a vocal line with a whole note rest followed by a half note 'em'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

free - dom.

The second system features a vocal line with a half note 'free' and a half note 'dom.' with a long horizontal line extending to the right. The piano accompaniment continues with the same rhythmic pattern.

Oh, _____ ring them bells. Ring them loud. Let 'em

The third system features a vocal line with a half note 'Oh', a long horizontal line, a half note 'ring', a quarter note 'them', a quarter note 'bells.', a quarter rest, a half note 'Ring', a quarter note 'them', a quarter note 'loud.', a quarter rest, and a half note 'Let 'em'. The piano accompaniment features a more active bass line with eighth notes.

ring here and now. _____ Just reach out and

The fourth system features a vocal line with a quarter note 'ring', a quarter rest, a quarter note 'here', a quarter note 'and', a quarter note 'now.', a long horizontal line, a quarter rest, a quarter note 'Just', a quarter note 'reach', a quarter note 'out', and a quarter note 'and'. The piano accompaniment continues with eighth notes.

ring the bells of free - dom.

The fifth system features a vocal line with a quarter note 'ring', a quarter note 'the', a quarter note 'bells', a quarter note 'of', a quarter note 'free', a quarter note 'dom.', and a long horizontal line. The piano accompaniment features a more active bass line with eighth notes.

D A(add4) Bm7 G(add2)

This system contains four measures of music. Above the staff are four guitar chord diagrams: D, A(add4), Bm7, and G(add2). The piano accompaniment features a treble clef with a melody of eighth and quarter notes, and a bass clef with a bass line of eighth and quarter notes.

D A(add4) Gsus2

This system contains four measures of music. Above the staff are three guitar chord diagrams: D, A(add4), and Gsus2. The piano accompaniment continues with a treble clef melody and a bass clef bass line.

D Asus Bm7 Gsus2

This system contains four measures of music. Above the staff are four guitar chord diagrams: D, Asus, Bm7, and Gsus2. The piano accompaniment continues with a treble clef melody and a bass clef bass line.

D Asus Gsus2

This system contains four measures of music. Above the staff are three guitar chord diagrams: D, Asus, and Gsus2. The piano accompaniment continues with a treble clef melody and a bass clef bass line.

WILDFLOWER

Words and Music by
JON BON JOVI

Moderately

G G/B G/C Dsus Am7 G/B

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. The right hand (R.H.) plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of eighth notes: G2, B1, D2, E2, G2, B1, D2, E2. The piece begins with a G chord, followed by G/B, G/C, and Dsus. After a measure of rest, it continues with Am7 and G/B.

C D

She wakes up when I sleep, Yeah, her
me.

The vocal line starts with a C chord and a quarter rest, followed by the melody: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the bass line from the introduction. The line ends with a D chord and a quarter rest.

Em7 D C(add2)

voo - doo's to talk to ghosts like in the mov - ies.
hid - den right be - hind her pock - et.

The vocal line starts with an Em7 chord and a quarter rest, followed by the melody: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the bass line. The line ends with a C(add2) chord and a quarter rest.

G D7sus

If you don't fol - low what I mean,
Well, if she's fire, I'm gas - o - line. Yeah, we

The vocal line starts with a G chord and a quarter rest, followed by the melody: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the bass line. The line ends with a D7sus chord and a quarter rest.

Em D C(add2)

fight I sure don't mean_ to be con-fus - ing. They say when -
a lot, but nei - ther wants to stop ___ it. Well, she'll tell -

C(add2) D

— she laughs_ she wants to cry._ She'll draw a crowd,_ then try ___ to hide. Don't know
— you she's_ an on - ly child_ un - til you meet ___ her broth - ers, ___ swear she's

Em D(add4) C

if it's her,_ or just ___ my mind_ I'm los - ing. No - bod - y
nev - er met_ the man_ she could - n't make in - to a lov - er.

Gsus2 G Gsus2 G

knows
No - bod - y knows } a wild - flow - er ___ still

G/C

C6/9

grows _____ by the side of _____ the

Em7

A7

road, and she don't need to need like _____ the

Dsus

1
D

G

ros - es. _____ Wild - flow - er.

2,3




D/F#

That girl's sure put a spell _____ on _____ She's at home with the

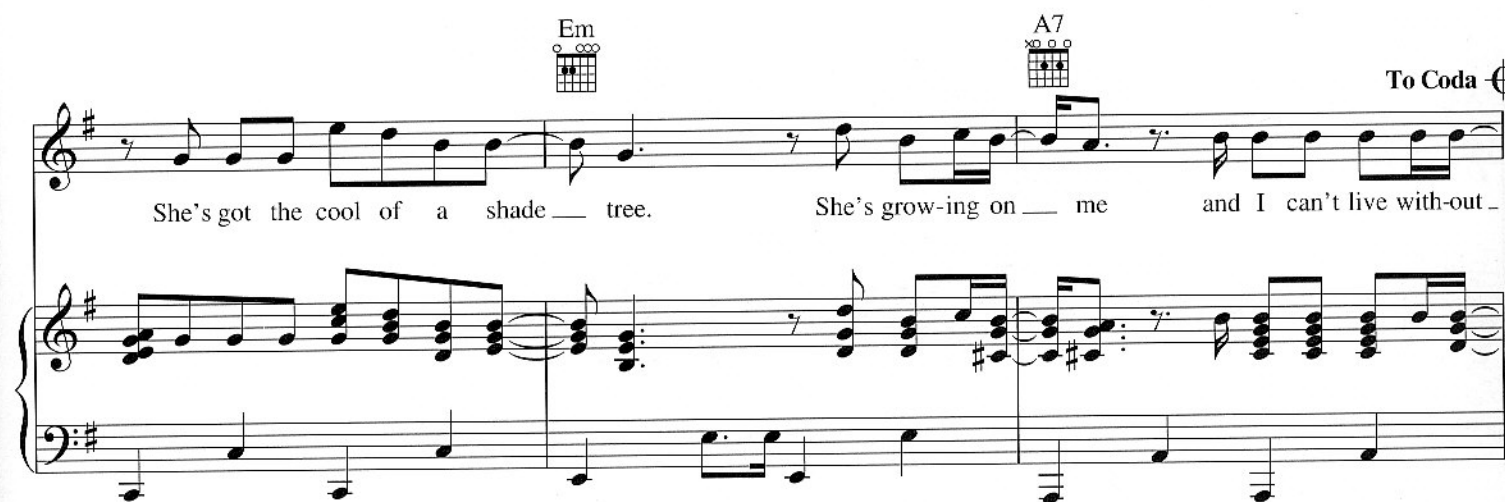
G(add2)  C6/9 




weeds, _____ and just as free as _____ the night _____ breeze.



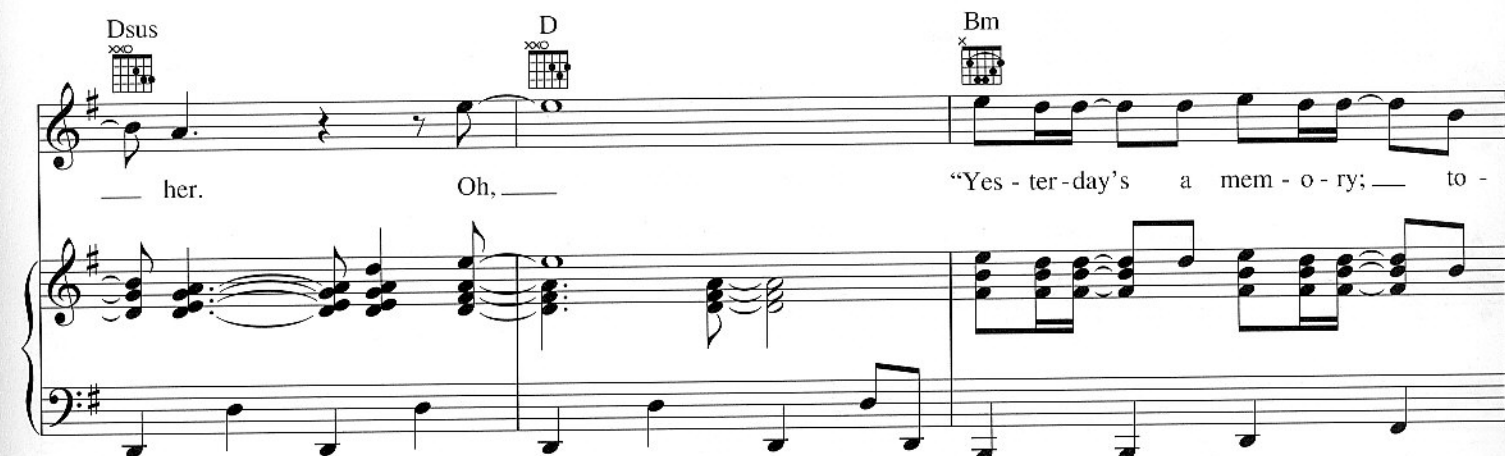
Em  A7  To Coda 



She's got the cool of a shade _____ tree. She's grow-ing on _____ me and I can't live with-out _____




Dsus  D  Bm 

_____ her. Oh, _____ "Yes - ter - day's a mem - o - ry; _____ to -



Em  C(add2) 

mor-row's ac - ces - so - ry." That's her fav-'rite quote a - bout re - gret. Well, she'll



Em Am7 Dsus

tell you 'bout her ped-i - gree _ with a sail-or's mouth _ he would have left _ at sea,

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of eighth notes and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Em, Am7, and Dsus are provided above the staff.

D G G/B Csus2 Dsus

and it ain't o - ver yet. *Guitar solo ad lib.*

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note for "yet." followed by a rest. A "Guitar solo ad lib." instruction is placed below the vocal line. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D, G, G/B, Csus2, and Dsus are provided above the staff.

Am7 G/B C G G/B Csus2

No, no, no - bod - y knows,

The third system features the vocal line and piano accompaniment. The vocal line has a rest for the first measure, then continues with eighth notes. The piano accompaniment continues. Chord diagrams for Am7, G/B, C, G, G/B, and Csus2 are provided above the staff.

Dsus Am7 G/B C

Solo ends no - bod - y **D.S. al Coda (take 3rd ending)**

The fourth system concludes the piece. The vocal line has a rest for the first measure, then continues with eighth notes. The piano accompaniment continues. Chord diagrams for Dsus, Am7, G/B, and C are provided above the staff. The system ends with the instruction "D.S. al Coda (take 3rd ending)".

CODA

Dsus

D

her. But oh, no - bod - y

G

G/B

G/C

D(add4)

1

Am7

G/B

knows,

no - bod - y knows.

C

2

Am7

G/B

C

No - bod - y knows,

that's right.

G

D

Em

D

C(add2)

Shewakesup when I sleep,

to talk to ghosts - like in the mov - ies.

LAST CIGARETTE

Words and Music by JON BON JOVI
and DAVID BRYAN

Slowly



Re - grets are all you left me on your
Just to breathe re - minds me of what

mf



lip - stick stains. Take a pic - ture of our past
used to be. The smoke's the ghost that keeps



— you there in that ash - tray. Don't
— close when I can't sleep.

Em G

ask We had our fun. I used to light your flame. the past to last; it's a - bout to change.


D


Like the dancing smoke that rose we tried to The mem - o - ries don't an - swer when I

Am11 Csus2 Cmaj9


find our way. No one call your name. }





told me she told me, "Your love's like

G5  3fr

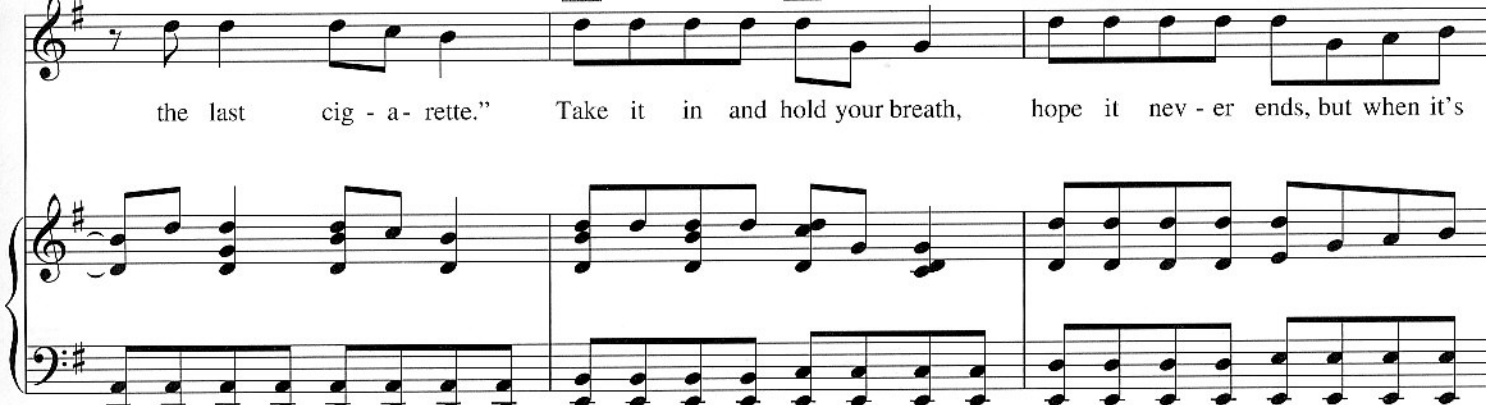
D5  5fr

one last cig - a - rette, last cig - a - rette. I will sa - vor it,




Em  C/E  Em7  E5 


the last cig - a - rette." Take it in and hold your breath, hope it nev - er ends, but when it's




1


Csus2  3fr


N.C.


G 

gone, it's — gone, the last cig - a - rette.



D5  5fr

Csus2  3fr



2,3
Csus2  3fr

G5  3fr






gone, it's — gone. — The last cig - a - rette,



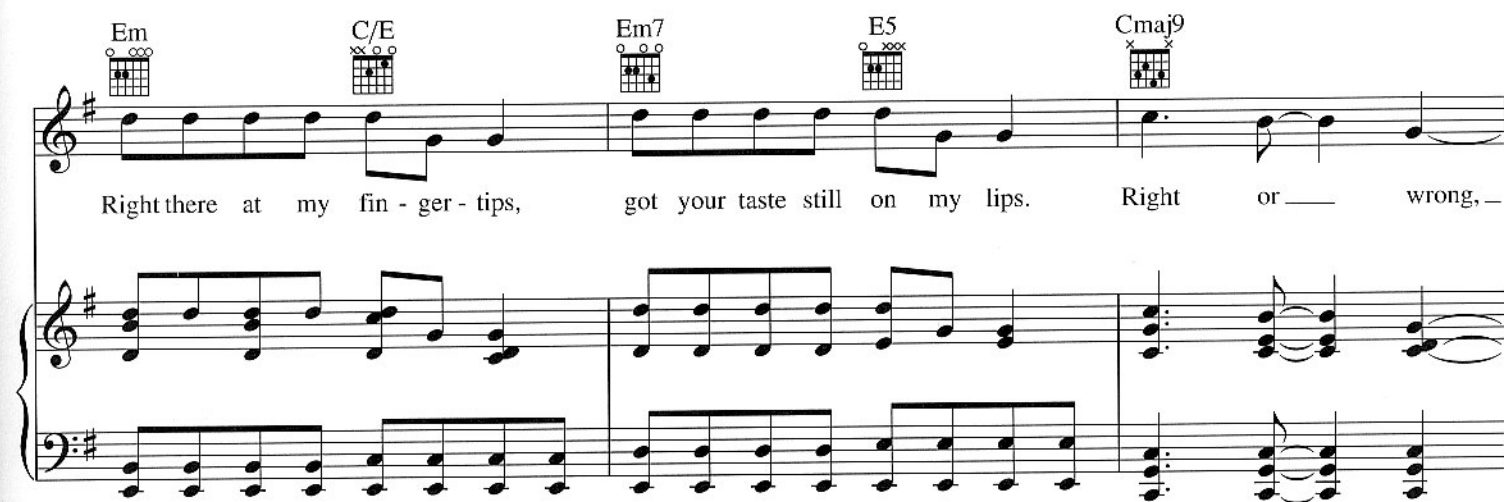
D5  5fr


last cig - a - rette, one I can't for - get, the last cig - a - rette.



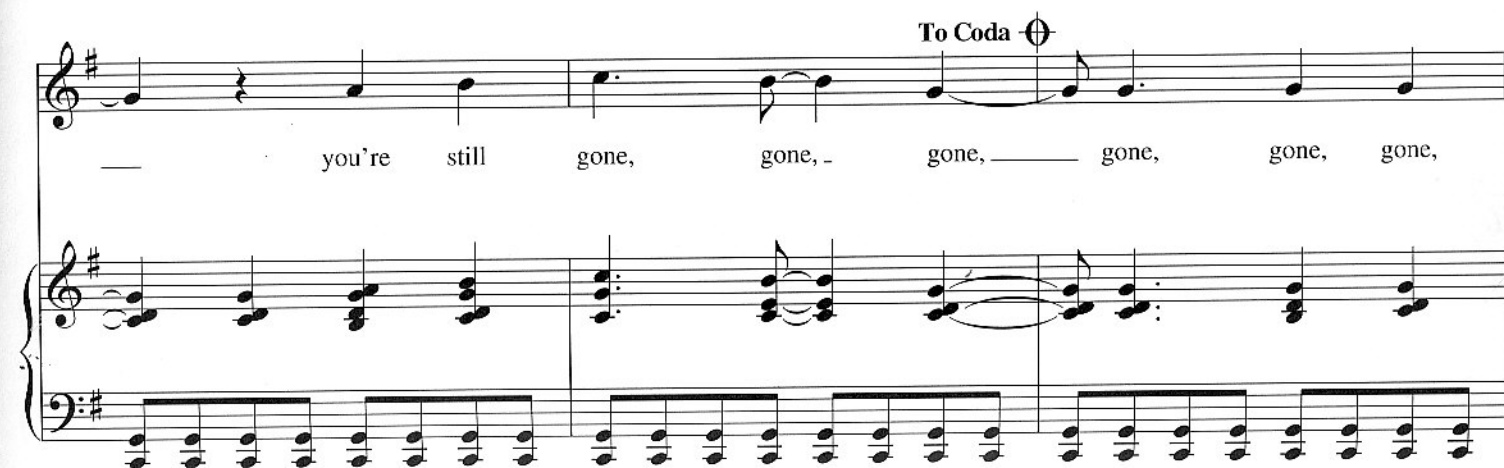
Em  C/E  Em7  B5  Cmaj9 

Right there at my fin - ger - tips, got your taste still on my lips. Right or — wrong, —



To Coda 

— you're still gone, gone, — gone, — gone, gone, gone,



G5



D5



gone.

Em



C5



A5



C5



Cmaj9

No one told me, she told me. You

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "No one told me, she told me. You". The bottom staff is a piano accompaniment in treble and bass clefs. The guitar chord diagram for Cmaj9 is shown above the first measure of the vocal line.

G

D/A

al - ways lose the girl in a

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics "al - ways lose the girl in a". The bottom staff continues the piano accompaniment. Guitar chord diagrams for G and D/A are shown above the first and third measures of the vocal line, respectively.

Em11

Cmaj9

Bri - an Wil - son world.

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with lyrics "Bri - an Wil - son world.". The bottom staff continues the piano accompaniment. Guitar chord diagrams for Em11 and Cmaj9 are shown above the first and third measures of the vocal line, respectively.

G(add2)

D

One last cig - a - rette; I will sa - vor it.

Detailed description: This system contains the fourth two staves of music. The top staff continues the vocal line with lyrics "One last cig - a - rette; I will sa - vor it.". The bottom staff continues the piano accompaniment. Guitar chord diagrams for G(add2) and D are shown above the first and third measures of the vocal line, respectively.

Em11



Take it in and hold your breath, hope it nev - er ends, but when it's

Cmaj9

D.S. al Coda
(take 3rd ending)

gone, it's gone.

CODA



The last cig - a - rette.



No one told me, she told

Dsus



me, the last cig - a - rette.

I AM

Words and Music by JON BON JOVI,
RICHIE SAMBORA and JOHN SHANKS

Moderately slow

f

Bm Bsus2 Bm Bsus2

Gsus2 G Gsus2 G

Bm Bsus2 Bm Bsus2

Gsus2 G Gsus2 G

How you spend your min - utes are — what mat - ters.

All to - mor - rows come from yes - ter - days. When you're

* Recorded a half step lower.

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Em7

Em6

Em7

Em6

feel - ing bro - ken, bruised — and some - times shat - tered, blow out — the can -

Asus

A

Asus

A

- dles on the cake, — like ev - 'ry - thing's — a big mis - take. It

Bm

Bsus2

Bm

Bsus2

seems you al - ways wait for life — to hap - pen and
We're just who we are; there's no — pre - tend - ing. It takes a

Guitar solo ad lib.

Gsus2

G

Gsus2

G

your last buck can't buy a luck - y break. If
while to learn to live in your — own skin. Say a



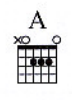
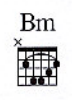
all we've got is us, — then life's — worth liv - ing, and if you're
 prayer that we might — find our hap - py end - ing, and if you're





in, you know I'm in. I'm read - y and I'm will - ing. } I am, —
 in, you know I'm in. I'm read - y and I'm will - ing. } *Solo ends*



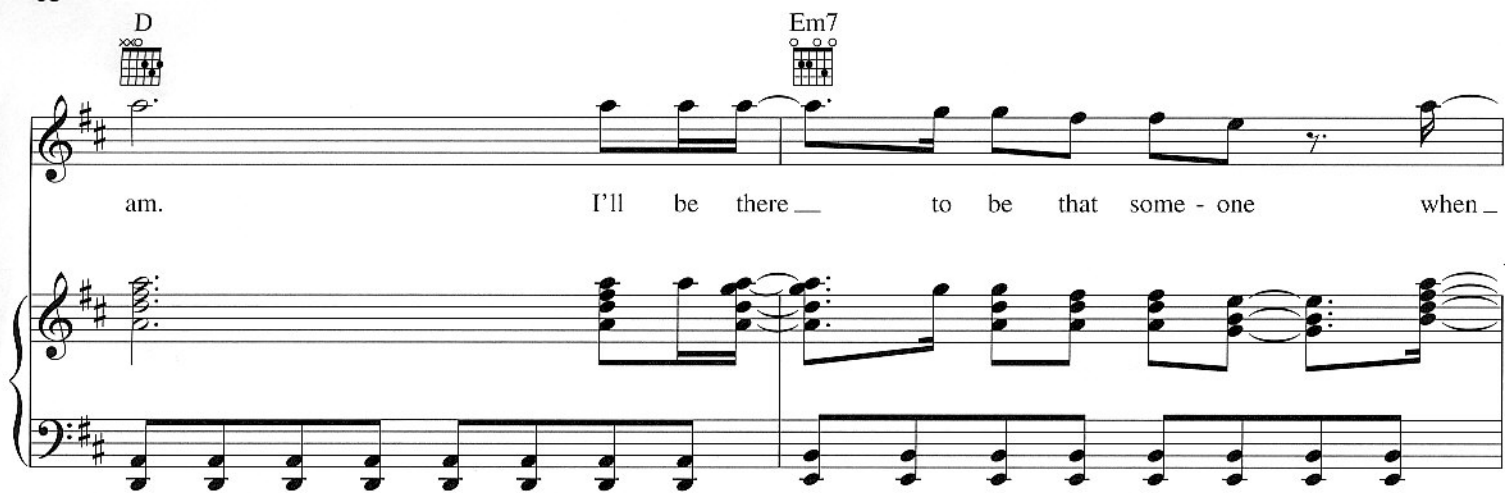
— when you think that no one needs you, sees —







— you or be - lieves — you, no one's there to un - der - stand. I

D  Em7 

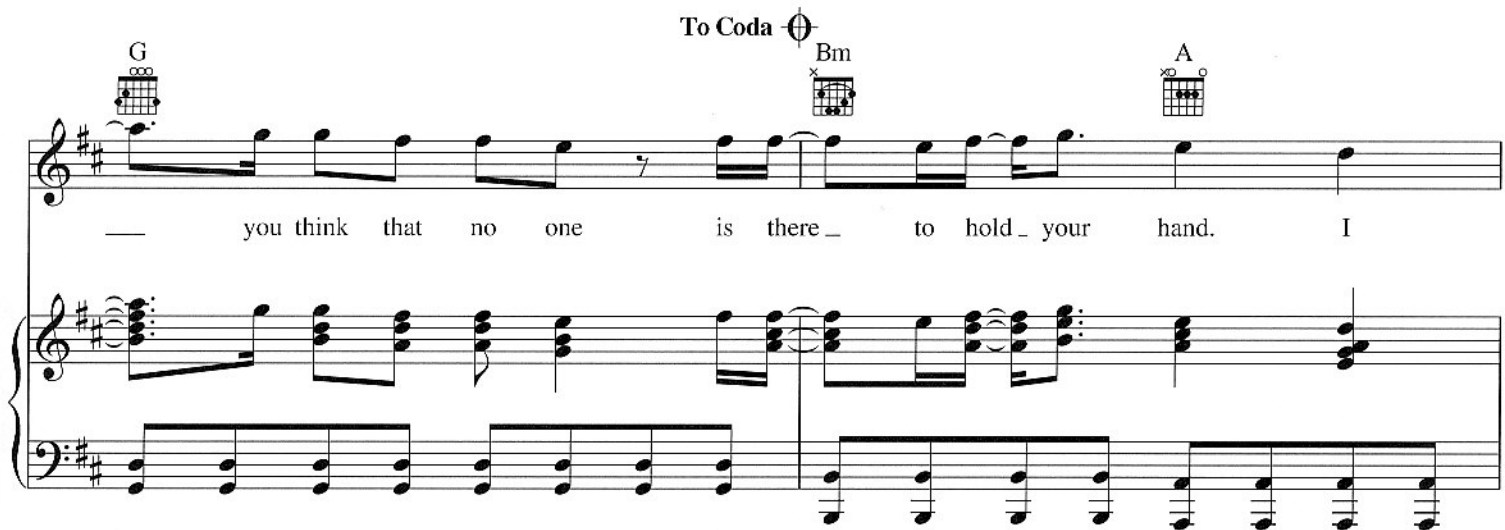
am. I'll be there _ to be that some - one when _









To Coda 

G  Bm  A 

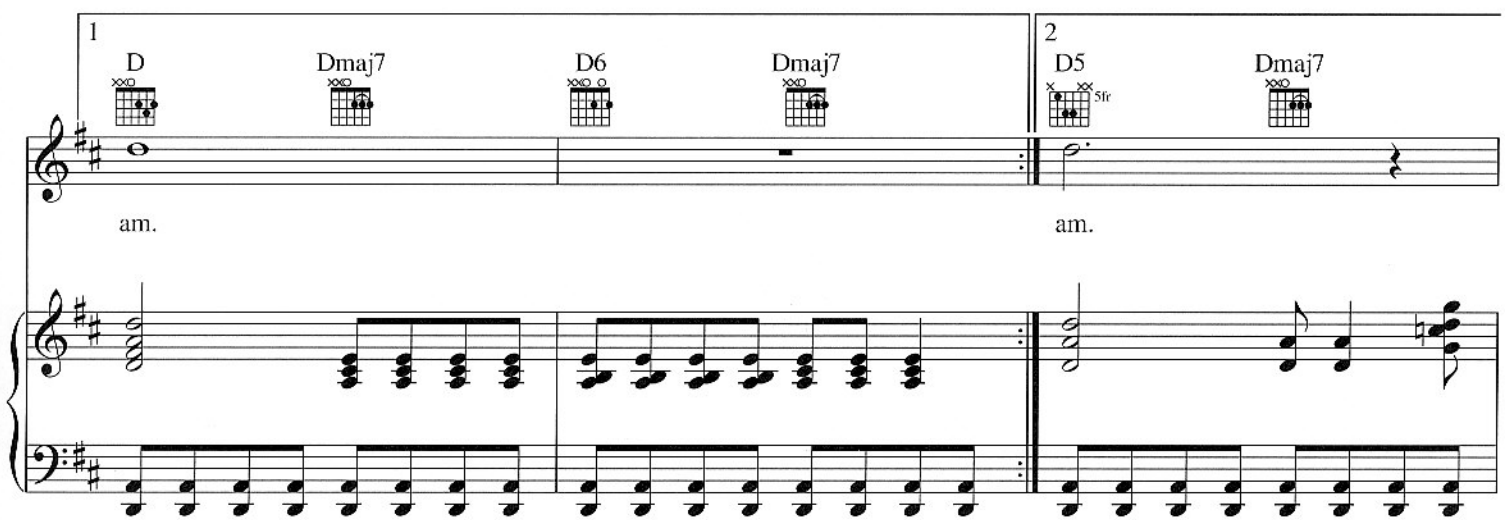
_ you think that no one is there _ to hold _ your hand. I





1  Dmaj7  D6  Dmaj7 

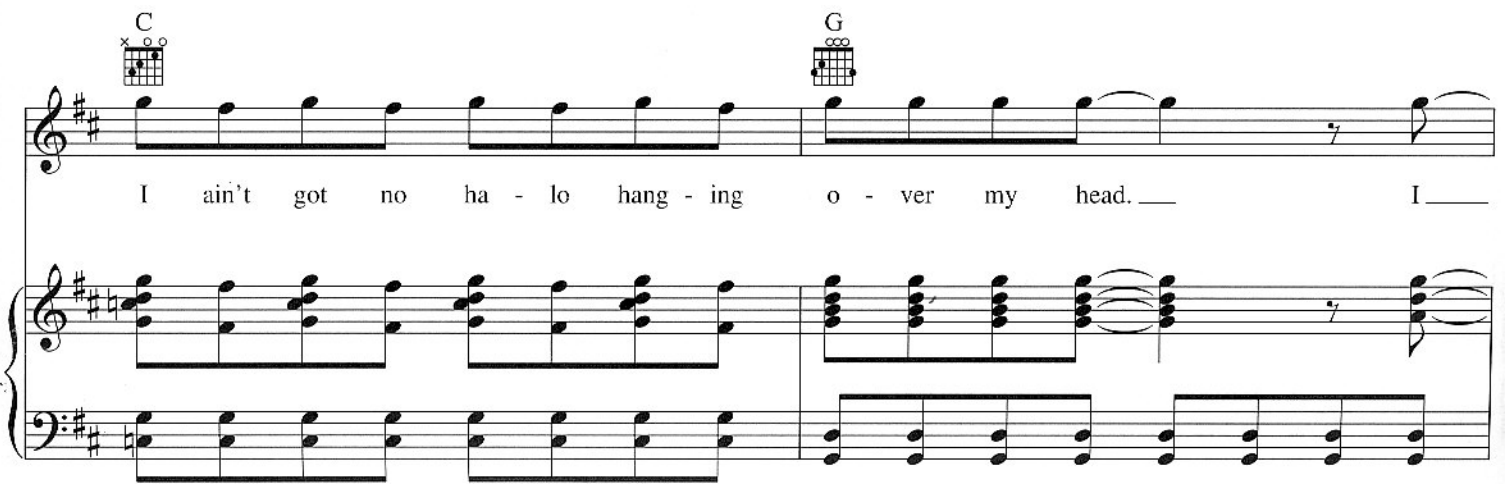
2  D5  Dmaj7



am. am.



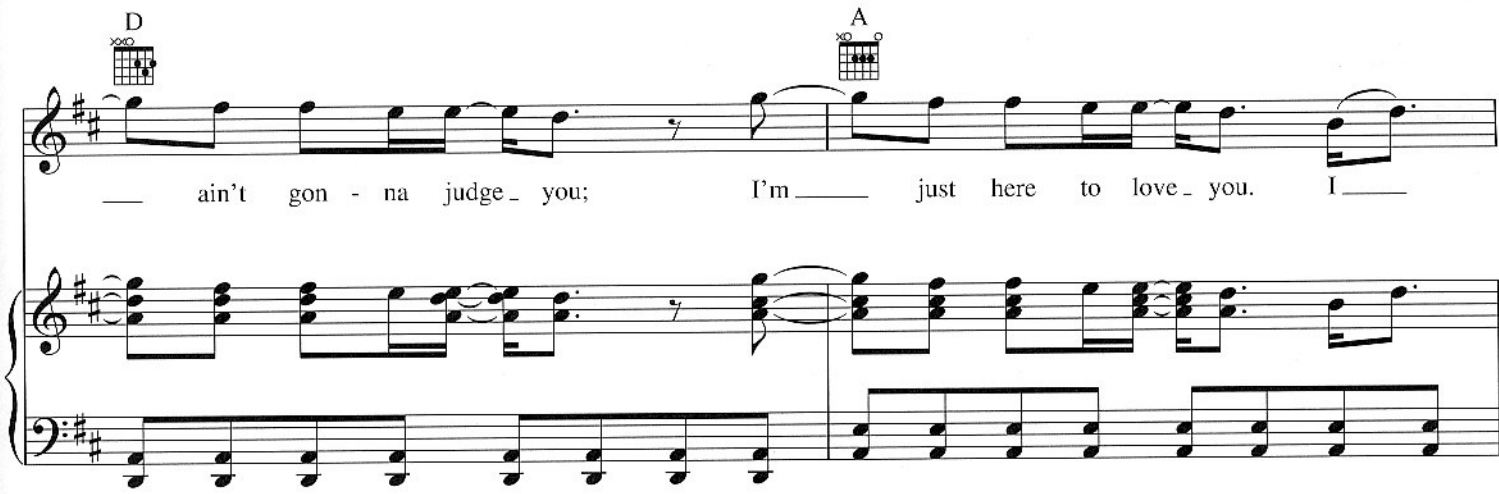
C  G 



I ain't got no ha - lo hang - ing o - ver my head. _ I _



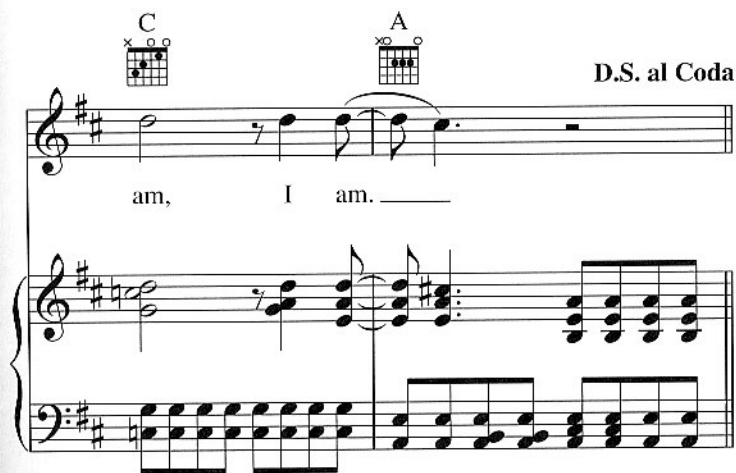
D  **A** 

ain't gon - na judge you; I'm just here to love you. I



C  **A**  **D.S. al Coda**



am, I am.



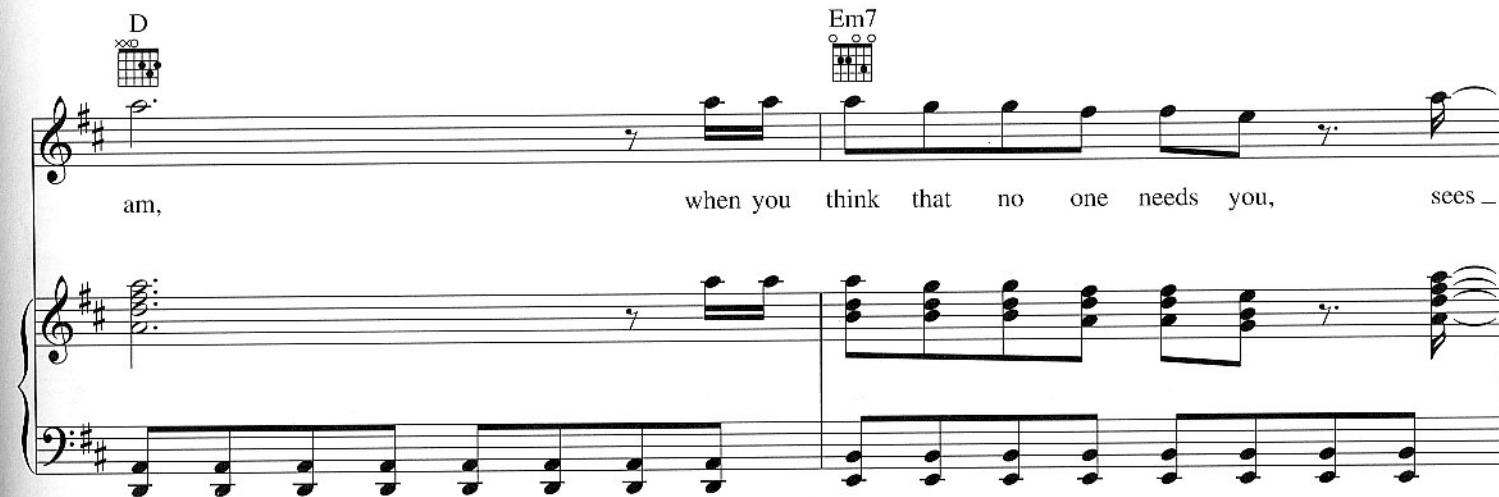
CODA  **Bm** 

to hold your hand. I




D  **Em7** 



am, when you think that no one needs you, sees




G  **Bm**  **A** 



you or be - lieves you, no one's there to un - der - stand. I




D  Em7 







am. I'll be there — to be that some - one when —




G  Bm 








— you think that no one is there — to hold — your hand. I




D  Dmaj7  D6  Dmaj7  D  Dmaj7 

am, — I am, —



D6  Dmaj7  D  Dmaj7  D6  Dmaj7  D5  Sfr

— I am. —



COMPLICATED

Words and Music by JON BON JOVI,
MAX MARTIN and BILLY FALCON

Moderately fast

N.C.

Am

Take a look a -
I'm smart e-nough to

C

C/B

round, this is what I see. _____
know what I don't know. _____

Am

C

Is there an - y - bod - y else that feels _ like me? _____ Yeah, _
I'm fool e-nough to stay when I should go. _____



you sweat, — you sweat, — you bleed, — you bleed; —
 You work, — you work, — you cry, — you cry, — you





what you get — ain't what — you see. — Up —
 watch your whole — life pass — you by. — Some -



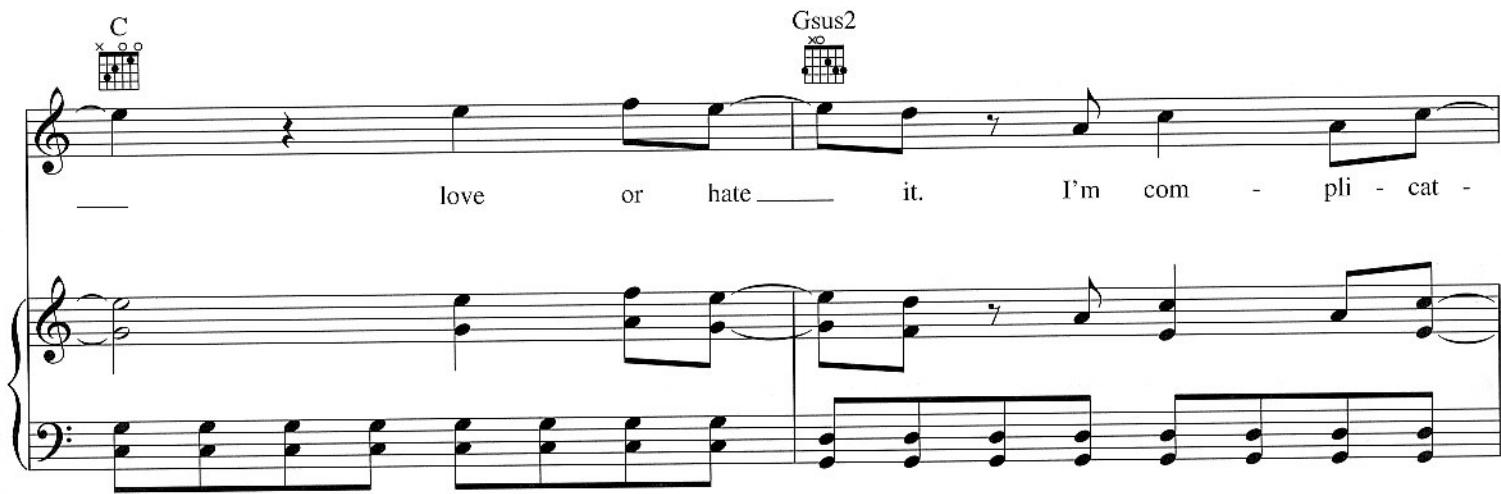
— is down — and black — is white — to me. —
 times you've got — to close — your eyes — to see. —





I'm com - pli - cat - ed, I get frus - trat - ed. Right or wrong, -


C  Gsus2 




love or hate it. I'm com - pli - cat -



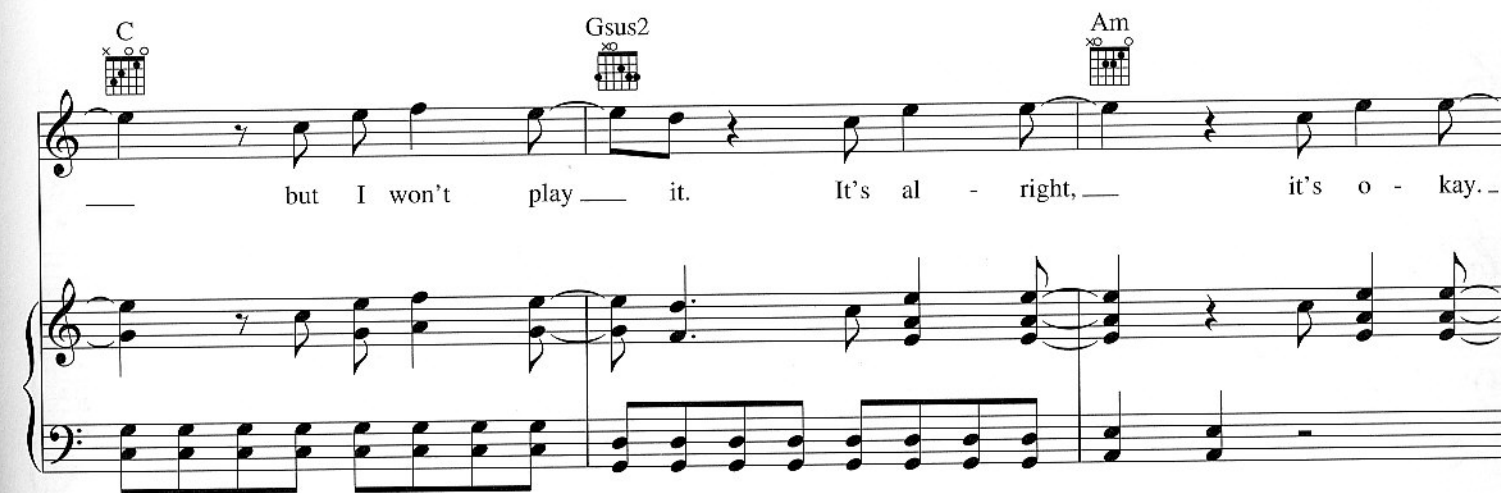
Am  F 




- ed. You can't se - date it. I heard that song, -



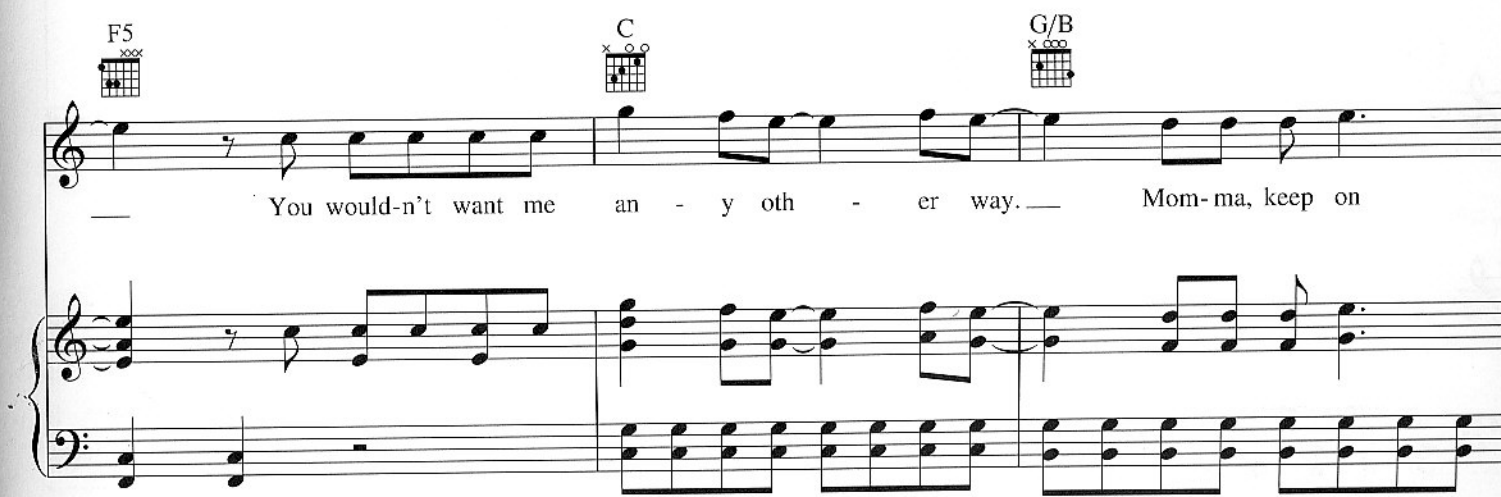
C  Gsus2  Am 

but I won't play it. It's al - right, it's o - kay. -



F5  C  G/B 




You would-n't want me an - y oth - er way. Mom-ma, keep on



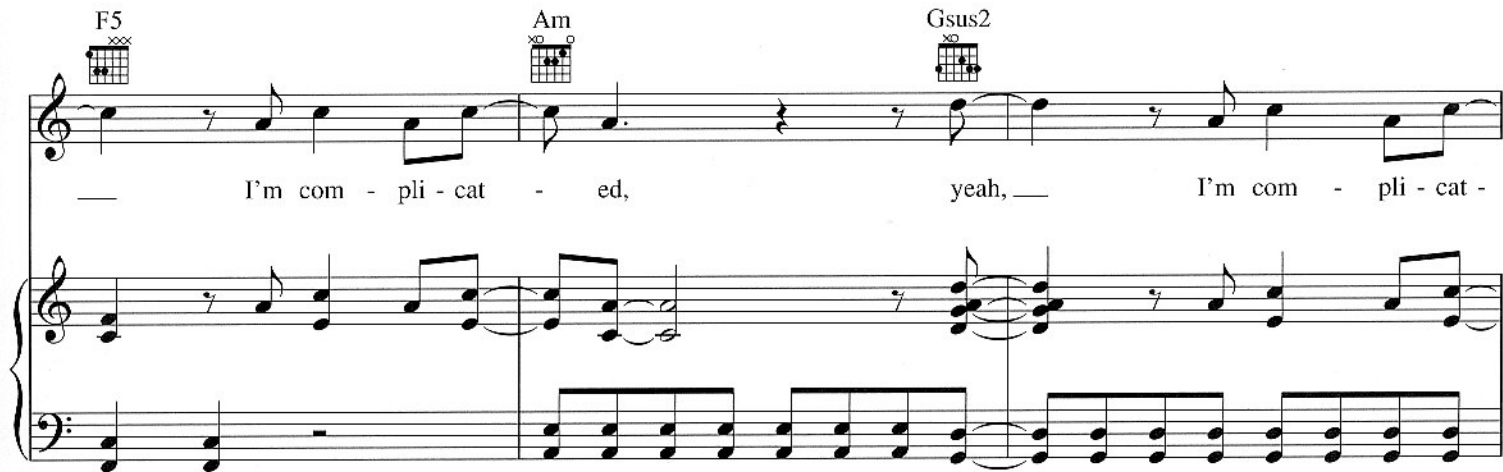
Dm  F 




pray - ing, _____ 'cause I ain't chang - ing. _____



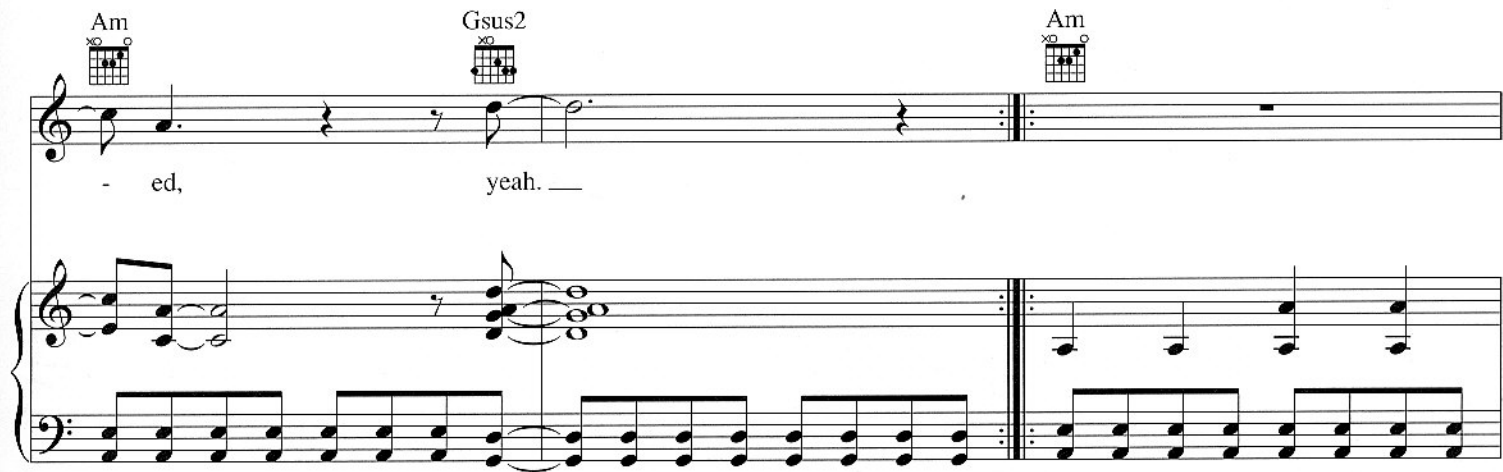
F5  Am  Gsus2 




_____ I'm com - pli - cat - ed, yeah, _____ I'm com - pli - cat -

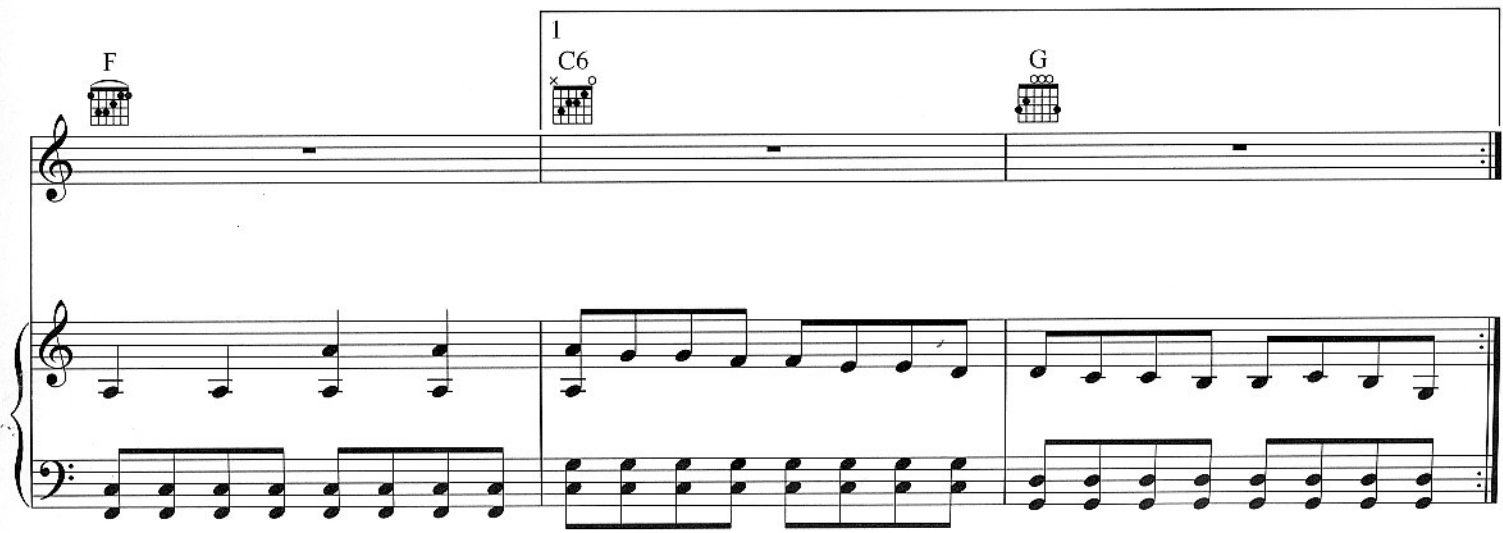


Am  Gsus2  Am 

- ed, yeah. _____



F  C6  G 



2

C6 G Am

Is there an - y - bod - y out -

C/F C5 G5

— there just like ev - 'ry - bod - y out — there? Just one —

Am C/F D5

— some-bod - y out — there just — like me. —

Am F

— I'm com - pli - cat - ed, I get frus - trat - ed. Right or wrong, —

C Gsus2 Am

— love or hate — it. I'm com - pli - cat - ed. You can't se - date —

F C G

— it. I heard that song, — but I won't play — it. Is there an —

Am F6/9

- y - bod - y out — there just like ev -

C6 C/B G Am

- 'ry - bod - y out — there. Just one — some - bod - y out —

F C Gsus G

— there just like me. Is there an-

Am F6/9 C6

- y - bod - y out there just like ev - 'ry - bod - y out -

G/B D5

— there. Just one some - bod - y out there just like



F N.C.

me. I'm com - pli - cat - ed.

NOVOCAINE

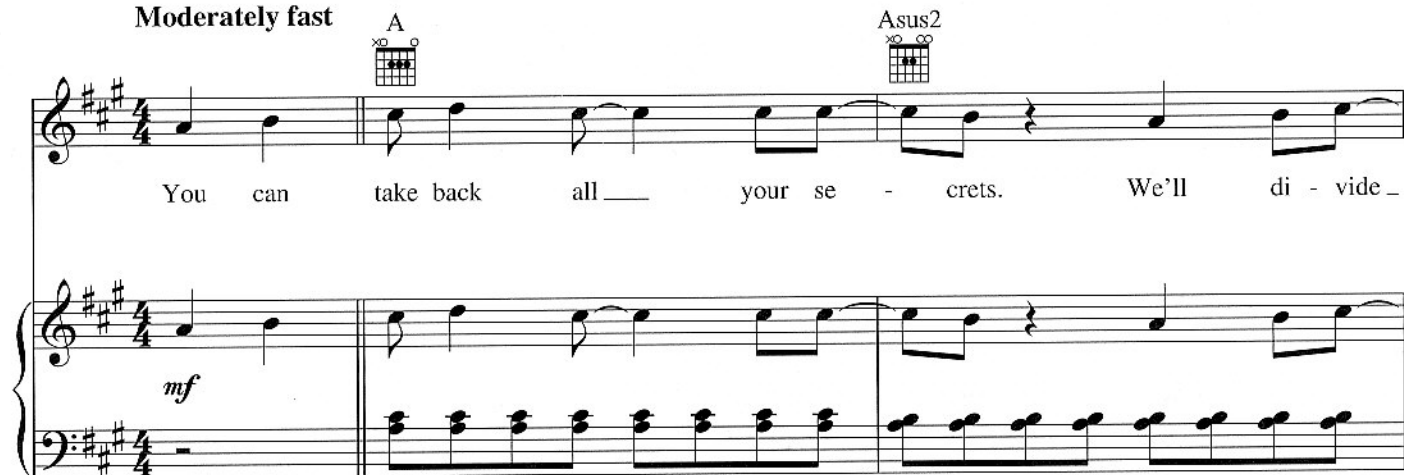
Words and Music by
JON BON JOVI

Moderately fast

A  Asus2 

You can take back all — your se - crets. We'll di - vide —


mf



A  F#m 




— up all — the lies. — Keep all the pic-tures in — their frames; —



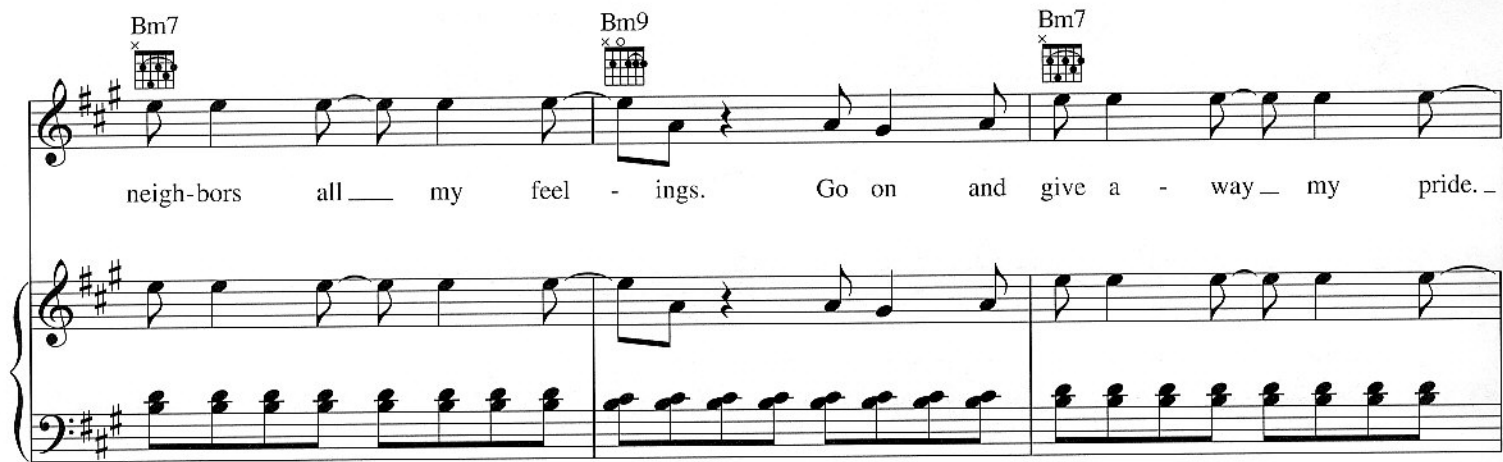
F#sus  F#m 


— cut me out, — yeah, I'll be fine. — Sell the




Bm7  Bm9  Bm7 

neigh-bors all my feel - ings. Go on and give a - way my pride.



D5 



— It's hard to laugh and cry, — live and die ev - 'ry



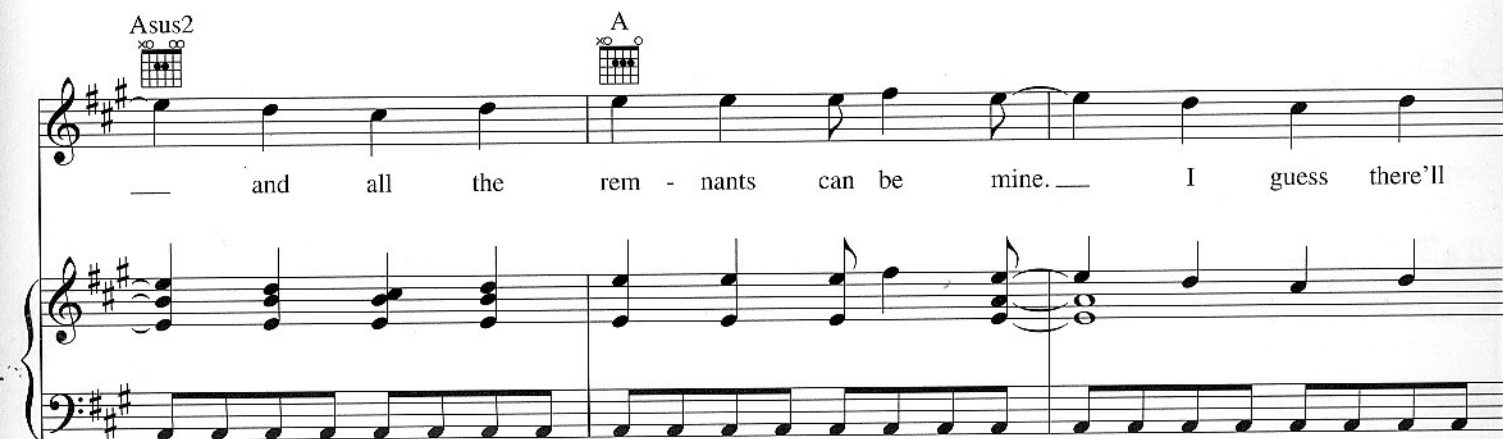
A 

night. — Keep your rol - o - dex — of friends —



Asus2  A 

— and all the rem - nants can be mine. — I guess there'll



F#m F#sus F#m

be no hap - py end - ings when _ "once up - on" _ is


Bm7 Bm9

do - ing time. _ There's a dif - f'rent kind _ of mean - ing now _ to


Bm7 D5



liv - ing on _ a prayer. _ Oh, some don't seem to no -

- tice and the rest _ don't seem to care. _ I


 A
  E/A



tell my - self I (feel no




 A
  F#m




pain), but I'm feel - ing the pain. (Walk



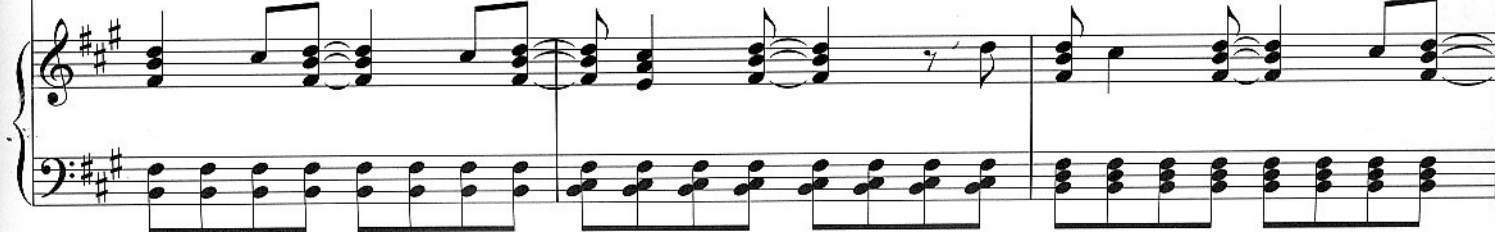
 E/F#
  F#m

a - way.) Can't walk a - way. I'm



 Bm
  Bm9
  Bm

hang - ing on the ropes of hope. It's get ting hard to cope,





you know, — when you're the needle

Dmaj13



To Coda

run - ning through - my veins. I've changed my name to



no - vo - caine.





You put my fa - vor - ite — be - long - ings in a box —


A  F#m 




— in the — ga - rage, — (Let's get this straight.)
burned my fav-'rite sweats — from high —




F#sus  F#m 


— school, tried to sell — my mus - cle car. — (That's not o - kay.) —
Your



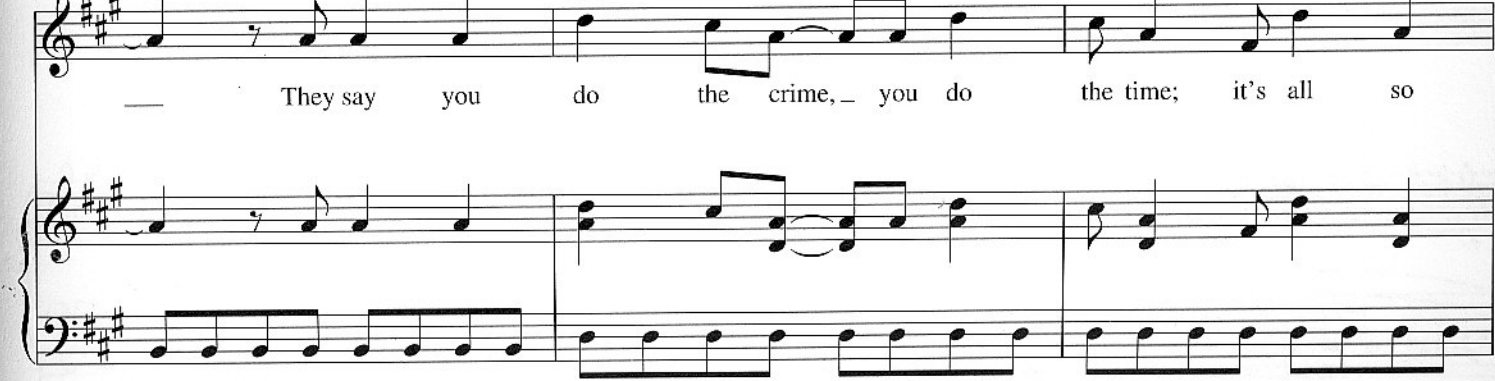
Bm7  Bm9  Bm7 

— moth - er's gon - na vis - it for — a cou - ple months — this year. —



D5  str

— They say you do the crime, — you do the time; it's all so



D.S. al Coda

clear. — I tell my - self I

CODA

no -

E7/A

A

F#m

vo - caine. (Feel no No pain.)

A

vo - caine. *Guitar solo ad lib.*

F#m7

Solo ends Well,

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two sharps (F# and C#). The vocal line begins with a whole rest, followed by a quarter rest, and then a quarter note G5. The piano accompaniment consists of two staves: the right hand plays a series of chords, and the left hand plays a steady eighth-note bass line.

G5 D5

things ain't what they used to be; it's a sleep-less, self-help cen-

The second system continues the vocal line with the lyrics "things ain't what they used to be; it's a sleep-less, self-help cen-". The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

Bm Bm9

- tu - ry. Man, I'm up to here with Doc-tor Phil and the

The third system features the lyrics "- tu - ry. Man, I'm up to here with Doc-tor Phil and the". The piano accompaniment continues with the same rhythmic pattern, while the vocal line moves to a new melodic phrase.

Gsus2

mod - ern man in me. I

The fourth system concludes with the lyrics "mod - ern man in me. I". The piano accompaniment features a final chord and a sustained bass line, while the vocal line ends with a whole note G5.

A(add2)



tell my - self to feel no pain, but I'm

F#m



feel - ing the pain. (Walk a way.) Can't walk a - way. I'm

Bm



Bm9



hang - ing on the ropes of hope. It's

Bm



get - ting hard — to cope, — you know, — when

D



you're the nee - dle that's run - ning through - my

Dmaj13



A



veins. I've changed my name to no

E7/A



A




F#m7

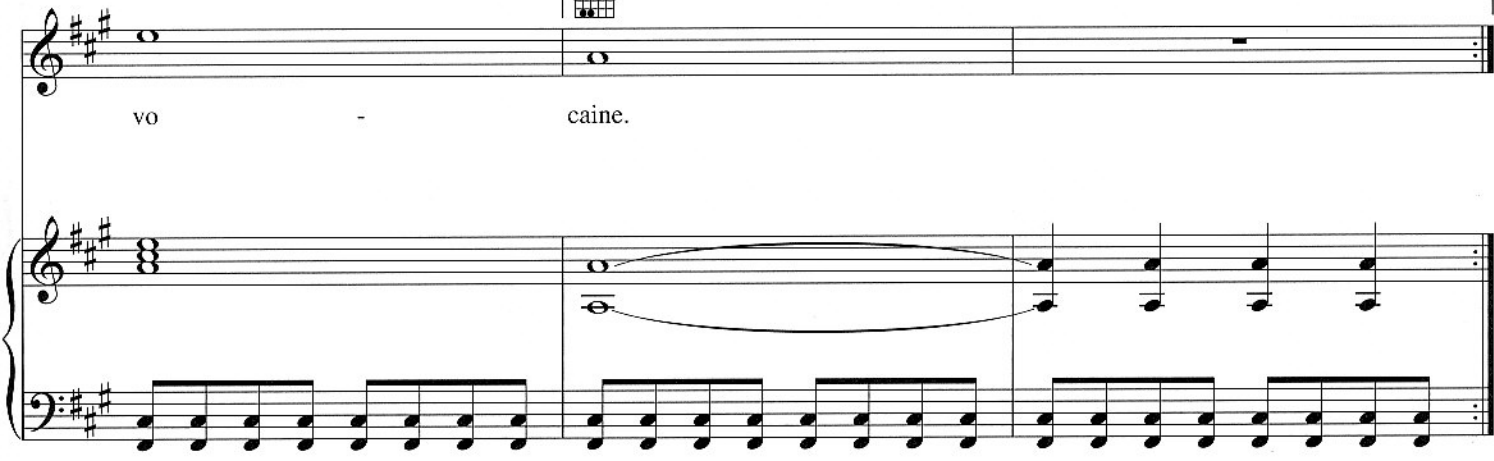


vo - caine. (Feel no No pain.)

1
F#m



vo - caine.



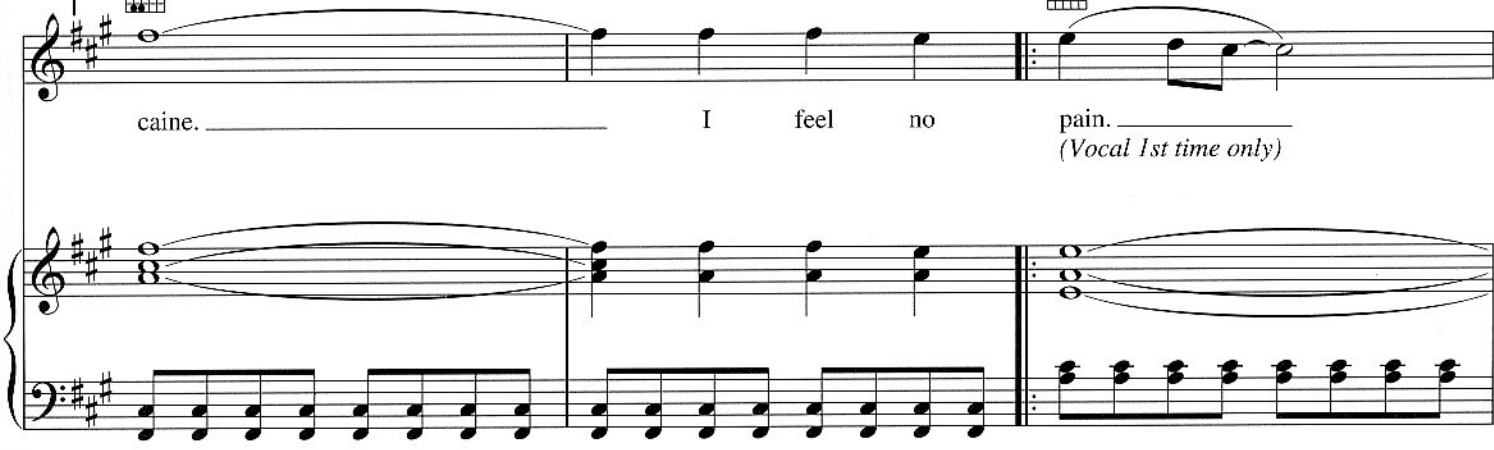
2
F#m



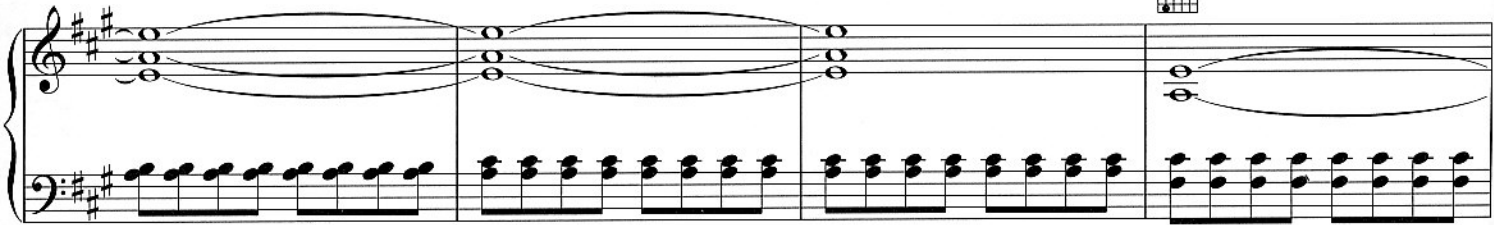
A



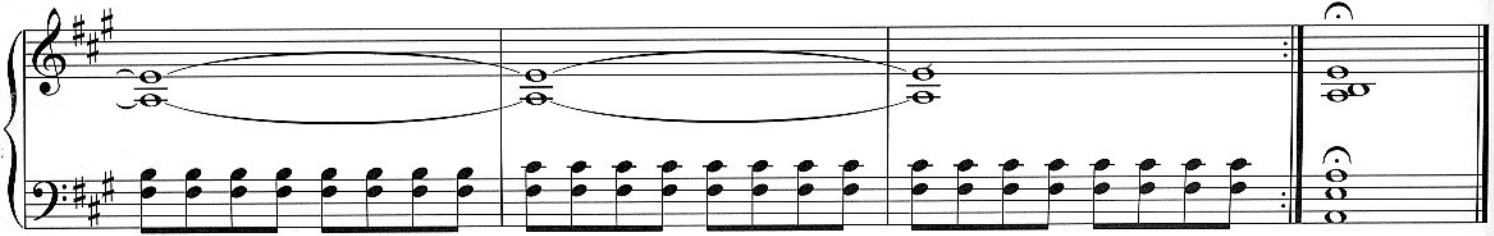

caine. I feel no pain.
(Vocal 1st time only)



F#m7



Asus2



STORY OF MY LIFE

Words and Music by JON BON JOVI
and BILLY FALCON



Moderately fast

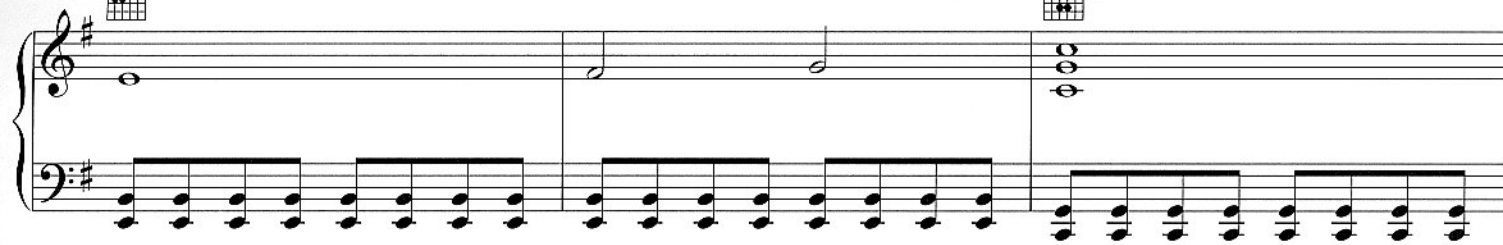
First system of musical notation. The treble clef staff contains a melody starting on G4, moving to A4, B4, and C5. The bass clef staff contains a bass line with a G2 chord. Chord diagrams for G and D/F# are shown above the staff. The dynamic marking *mf* is present.


Second system of musical notation. The treble clef staff continues the melody. The bass clef staff contains a bass line with an Em chord. A chord diagram for Em is shown above the staff.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff contains a bass line with a C chord and a G5 chord. Chord diagrams for C and G5 are shown above the staff.


Fourth system of musical notation. The treble clef staff contains a melody with a long note. The bass clef staff contains a bass line with a D5 chord. A chord diagram for D5 is shown above the staff.

E5  C5 



G5 


I'm Yes - ter - day's a
gon - na write the



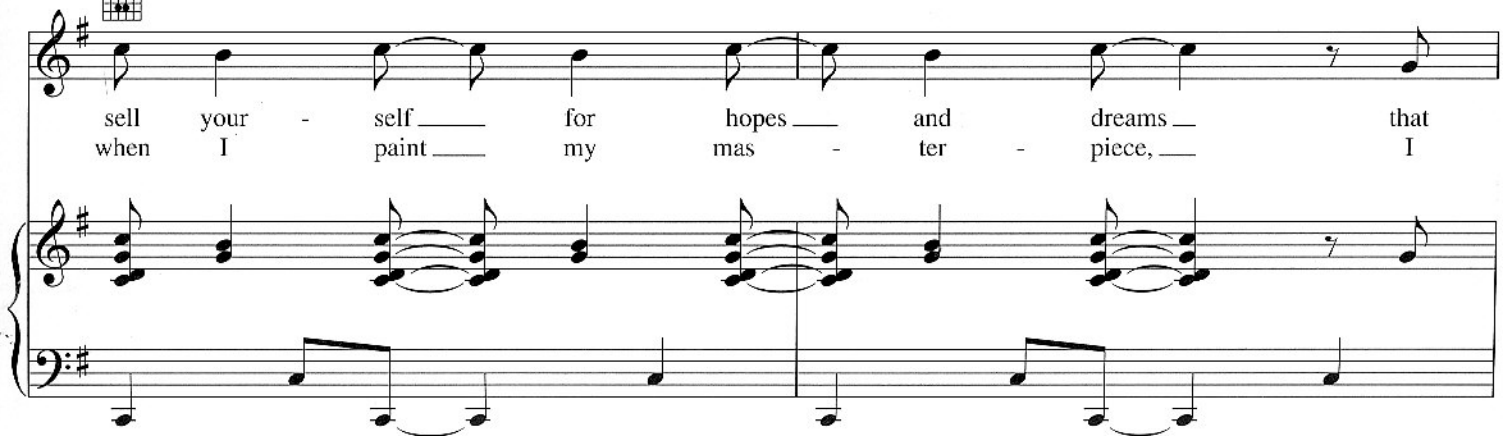
D5 

mem - o - ry, — an - oth - er page of his - to - ry: —
mel - o - dy — that's gon - na make — his - to - ry, — yeah, and



Csus2 

sell your - self — for hopes — and dreams — that
when I paint — my mas - ter - piece, — I



Am7  G5 

leave you feel - ing side - ways. Trip - ping o - ver
 swear I'll show - you first. There just ain't a



D5 



my own feet, trying to walk to
 way to see who, when, why, or



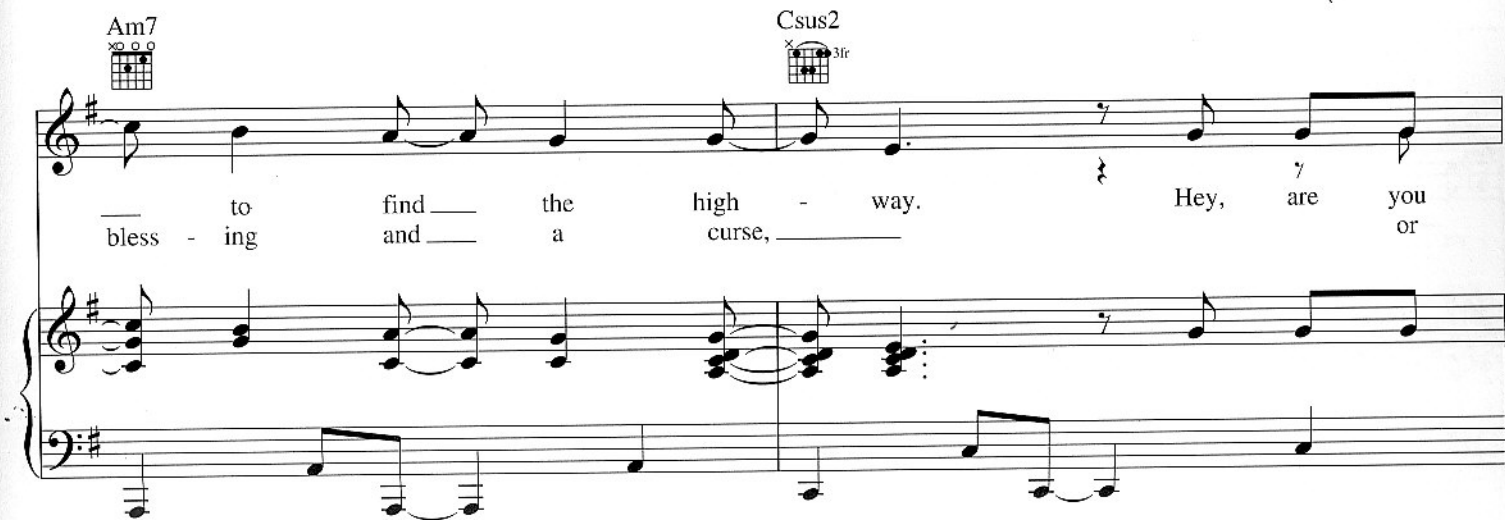
Csus2 

my own beat, an - oth - er car out on the street, trying -
 what will be. 'Til now is then, it's a mys - ter - y, a



Am7  Csus2 

to find the high way. Hey, are you
 bless - ing and a curse, or



G5



go - ing my — way? } This is the stor - y of — my life, —
 some-thing worse, — yeah. }

D5



Em



— and I write it ev - 'ry day. — I know it

Csus2



is - n't black - and white, — and it's an - y - thing - but gray. —

G5



D5



— I know that no, I'm not — all right, — but I'll

1
Em



be o - kay 'cause an - y - thing can, ev -

Csus2



- 'ry - thing can hap - pen. That's the

G5



sto - ry of my life.

D5



2,3

Em



- y - thing can, ev -

C5



G/B



To Coda

- 'ry - thing - can, I've — been think - ing may - be { you — can
we — can.

A5



C5



help me write - the sto - ry of — my life.

Em



— Hey, what do you say? —

C5



A5



D5



Musical notation for the first system, including piano accompaniment and guitar chord diagrams.



This is the sto - ry of my life, and I

Musical notation for the second system, including piano accompaniment.



write it ev - 'ry day, and I hope you're by my

Musical notation for the third system, including piano accompaniment.



side when I'm writ - ing the last

Musical notation for the fourth system, including piano accompaniment.

D.S. al Coda
(take 3rd ending)

page

The first system shows the vocal line with a whole note followed by a half note with a fermata. The piano accompaniment consists of a single chord with a fermata.

CODA

G5

The second system is the start of the CODA section. It features a guitar chord diagram for G5 (3rd fret, 3rd string). The vocal line begins with the lyrics "This is the sto - ry of my life, -". The piano accompaniment provides harmonic support with chords and a steady bass line.

D5

5fr

The third system continues the CODA section. A guitar chord diagram for D5 (5th fret, 2nd string) is shown. The vocal line has the lyrics "the sto - ry of my life, the". The piano accompaniment continues with harmonic accompaniment.

1

Em7

The fourth system shows the first ending of the CODA section. A guitar chord diagram for Em7 (2nd fret, 4th string) is shown. The vocal line has the lyrics "sto - ry of my life, the". The piano accompaniment concludes the first ending with a fermata.

Csus2

3fr

The fifth system shows the second ending of the CODA section. A guitar chord diagram for Csus2 (3rd fret, 2nd string) is shown. The vocal line has the lyrics "sto - ry of my life, the". The piano accompaniment concludes the second ending with a fermata.

2

Em7

Csus2

3fr

The sixth system shows the final ending of the CODA section. A guitar chord diagram for Em7 (2nd fret, 4th string) is shown. The vocal line has the lyrics "this is the sto - ry of my life.". The piano accompaniment concludes the final ending with a fermata.



HAVE A NICE DAY I WANT TO BE LOVED WELCOME TO WHEREVER YOU ARE
WHO SAYS YOU CAN'T GO HOME LAST MAN STANDING BELLS OF FREEDOM
WILDFLOWER LAST CIGARETTE I AM COMPLICATED
NOVOCAINE STORY OF MY LIFE



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